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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

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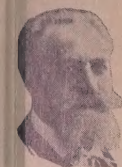
Vol. XLIX No. 9

PRINTED IN THE UNITED STATES OF AMERICA

SEPTEMBER, 1931

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



EDOUARD COLONNE

THE COLONNE ORCHESTRA of Paris gave a concert on June 5th at Queen's Hall, London, with Gabriel Pierné conducting. This famous group of the French capital was created in 1873 and has done a historic service to musical art in France. Founded by the distinguished conductor, Edouard Colonne, who remained its leader till his death in 1910, the organization has had only this other head who had been already its assistant conductor since 1903 when he was called to succeed to the baton of his chief, M. Colonne passed on.

THE COMPLETE AMERICAN PROGRAM broadcast by Herbert Westerby, the eminent English organist and author, on June 3rd, in recognition of Independence Day. A nice courtesy which we are glad to acknowledge. And now will not some one of our artist organists return this international gesture of good will. Our Anglo-American composers need encouragement; and, at the least of disappreciation of the talents of other stocks, the musicians of two great nations could well afford to give a little more thought to each other.

ANDER'S "SOLOMON," an oratorio given and first performed in 1748, was later for the first time in Oslo, Norway, and lately performed by the Cecilia Society under the direction of Arild Sandvold.

THE CHICAGO CIVIC OPERA COMPANY DEFICIT is reported to have been over for the last season than ever before. Minute reports say the loss was beyond a million mark. Not at all a cause for surprise, when the quality of opera given is considered, and also the short thirteen weeks of the season. The inspiring feature of the situation is the fine idealism of the management and backers of the enterprise. With this spirit persisting, other conditions will bound finally to adjust themselves.

THE CREATION" by Haydn was in preparation for performance by the State Orchestra at Leningrad, but the Soviets forbade the event, as they judged the oratorio too dangerous to independence of thought. Liberties in art!

COLERIDGE-TAYLOR'S "HIAWATHA" had its annual production with spectacular pageantry when given at the Royal Albert Hall of London, from June 8th to 20th, with more than a thousand musicians in the chorus and orchestra.

A SEASON OF RUSSIAN OPERA at the Lyceum Theater of London, in June, included the works of Moussorgsky, Rimsky-Korsakoff, Glinka, Borodin and Dargomizsky. Naturally the critics drew comparisons with similar creations of Western composers, with the conclusion that in those of the Russians "the made parts and the inspired parts of his work lie so obviously separated, not skillfully blended;" and "He remains always something of a child in his liking for bright primary colors and timbres." Sir Thomas Beecham piloted the enterprise.

MICHAEL GLINKA

A NATIONAL GREEK OPERA is to be created at Athens, by a decree of the Greek Government. A special tax on tickets to horse races will be levied for the purpose.

AMERICAN-BORN MUSICIANS to the fore! The research department of the New York Times reports that in the thirteen major orchestras of America, with eleven hundred and forty musicians employed, five hundred and thirteen are natives. Italy leads the foreign nations, with one hundred and forty-six; Germany is second, with one hundred and thirty-three; of Russians there are one hundred and nine; and of British forty-four. This speaks well for our advancement; for in no other musical activity does a man have to stand so much upon his own merit. The leader simply must be able to depend upon him.

THE ROYAL CHRISTCHURCH MUSICAL SOCIETY (New Zealand) gave on April 29th a concert performance of Wagner's "Tannhäuser." There were a chorus of two hundred, an orchestra of forty, resident singers as soloists, and Mr. W. H. Dixon conducting.

EGON POLLAK has resigned as chief conductor of the Hamburg Stadttheater and will devote all his time to the Chicago Civic Opera Company. Dr. Karl Böhm, of Graz (Austria), who has conducted opera at Darmstadt and Munich, will succeed Pollak at Hamburg.

THE SIXTH NATIONAL SCHOOL BAND CONTEST was held this year on May 21st to 23rd, at Tulsa, Oklahoma. First place in Class A was won again by the Joliet Township High School Band (Illinois) led by Archie R. McAllister; with Marion, Indiana, as a close second. First place in Class B went to Hobart High School Band (Indiana) with William Revelli as leader; and first place in Class C was taken by the Nicolet High School Band of West DePere, Wisconsin, under Alex P. V. Enna.

A DAMROSCH TRIBUTE CONCERT was broadcast over the NBC chain on June 3rd, in honor of the fiftieth anniversary of the entrance of Walter Damrosch into musical life. Dr. Damrosch conducted the Introduction to Act III of his opera "Cyrano de Bergerac," and Frances Alda, who was the Roxane in the première of this work at the Metropolitan Opera House, sang an aria from it. Reinald Werrenrath sang the eminent conductor-composer's most famous song, *Danny Deever*; and a vocal group sang a madrigal from his other opera, "The Scarlet Letter."

PADEREWSKI, with his characteristic humanity, gave in June two concerts at the Théâtre Champs-Élysées of Paris; the first for the benefit of the fund for a monument to Debussy, and the second as a "benefit" for the Students' Association.

THE TEATRO COLON of Buenos Aires opened its first season of opera under municipal management when it gave on May 21st a gala performance of Wagner's "Die Meistersinger." General Uriburu, President of the Republic, led in an audience including many social and diplomatic celebrities.

KING GEORGE AND QUEEN MARY heard Rosa Ponselle for the second time when they attended a performance of "La Traviata" at Covent Garden on the 26th of June. The former King Manuel and his Queen, of Portugal, were in the audience. For the closing days of the famous Ascot races Miss Ponselle was invited to join the guests in the ultra-exclusive royal enclosure, an honor seldom bestowed upon professional people and especially to others than British subjects.

MACDOWELL'S "A. D. 1620" was a feature of the program played on June 1st by Mr. R. H. Clifford Smith, at the reopening recital on the organ of the Glasgow (Scotland) Cathedral. Two other numbers were Bach's *Fantasia and Fugue in G Minor* and the *Finale* of Vierné's "Symphony No. 1."

ERNO RAPEE, who has won wide popularity as the leader of the Roxy Symphony Orchestra of New York, has been appointed general music director of the National Broadcasting Company.



JOSEPH JOACHIM

To him our own Maud Powell owed much of that superb beauty of contour with which the phrases sang on the strings of her instrument.

HILDA BURKE, a young American soprano, American schooled, "made an artistic success and a personal hit" when, on a few hours' notice, she recently substituted for Elizabeth Reithberg who was taken suddenly ill and could not fill her engagement for *Cio-Cio-San* in "Madama Butterfly," at Ravinia Park.

ADRIANO LUALDI, according to reports, has been chosen as the new director of La Scala of Milan. The eminent composer-critic is also a member of the Italian Parliament.

A LATVIAN NATIONAL SONG FESTIVAL was held at Riga from June 20th to 22nd. Seventeen thousand singers participated, Riga alone being represented by fifty-six choirs. These song festivals have been in existence for many generations. They have been the means of coalescing the people as well as strengthening their national consciousness and patriotism.

CHARLES WAKEFIELD CADMAN'S operatic cantata, "The Sunset Trail" was given a spectacular performance at Fort Worth, Texas, as a climax of the Music Week festivities. The performance engaged a chorus of three hundred and fifty voices, a ballet of four hundred dancers and an orchestra of sixty-five musicians; which the composer conducted.

HECTOR BERLIOZ'S BIRTHPLACE at Le Côte Saint-André is to be remodeled into a museum which will become one of the historical monuments of the French nation. M. Petsche, Secretary of Fine Arts, has made the preliminary arrangements, and in the house will be exhibited relics of the famous composer. Among composers Berlioz is a supreme colorist and blazed the trail for much that is best in modern music.

LILY PONS created a sensation when on June 12th she made a triumphant début at the Teatro Colon of Buenos Aires. After the famous "Mad Scene" enthusiasm overflowed and stopped the performance with an ovation "unprecedented at the Colon."

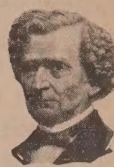
THE LONDON SYMPHONY ORCHESTRA CONCERTS at Queen's Hall are to be led next season by Sir Thomas Beecham and Willem Mengelberg. Soloists announced include Kreisler, Menuhin, Rosenthal, Schnabel, Vallin and Volterra. Sir Thomas will conduct also the provincial tour of the organization.

EMMA THURSBY, one of the greatest and most beloved vocal artists which America has produced, died at her old home in Gramercy Park, New York City, on July the Fourth. Born in Brooklyn, November 17, 1857, her career began when she became soprano soloist of famous Plymouth Church of Brooklyn with Henry Ward Beecher as its pastor. For reasons of conscience she refused many opera engagements, but became a star of the first order in the fields of both concert and oratorio at a time when the latter art almost rivaled opera as a career. In Europe she was favored by many of the crowned heads. Later she had many pupils who rose to more or less fame, among them Geraldine Farrar. Her salons were famous for their brilliancy and attracted such notables as Patti, Caruso, Galli-Curci and Alda.

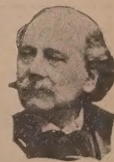
THE RAVINIA SEASON of "opera in the woods" opened at Ravinia Park (Chicago) on June 20th, with a gala performance of Rossini's "William Tell," in which Elizabeth Reithberg was the *Mathilde*, Giuseppe Danise the *William Tell* and Giovanni Martinelli the *Arnold*.

OPERA IN ENGLISH began its annual summer season on the Steel Pier of Atlantic City when "Carmen" was given under the direction of Jules Falk. Other operas in the summer repertoire are Rossini's "Barber of Seville," Gounod's "Faust," and "Romeo and Juliet," Donizetti's "Lucia di Lammermoor," Massenet's "Werther," Mascagni's "Cavalleria Rusticana," Delibes' "Lakme," Flotow's "Martha," Offenbach's "Tales of Hoffman," Verdi's "Il Trovatore" and "La Traviata," Leoncavallo's "I Pagliacci," and Thomas's "Mignon." Leading soloists are from the Metropolitan Opera Company and the Philadelphia Grand Opera Company with the chorus from the latter.

(Continued on page 680)



HECTOR BERLIOZ



JULES MASSENET

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VOLUME XLIX, No. 9

SEPTEMBER, 1931

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O sacred Head now Wounded
Soul, Array thyself with Gladness
Lord, God, we Praise Thee
O Morning Star! how Fair and Bright

8. Now Thank we all Our God
9. Jesu Mine, I leave Thee Not
10. Lord Christ, God's only Son
12. When in the Hour of utmost Need
13. From Heaven above to Earth I come
14. Sing we from our Inmost Hearts
15. In sweet Jubilation

16. Jesu, Thou my very Soul
17a. Triumphs Today the Son of God
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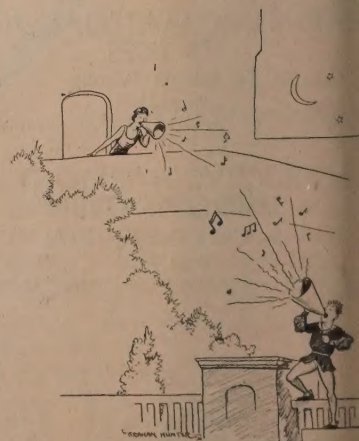
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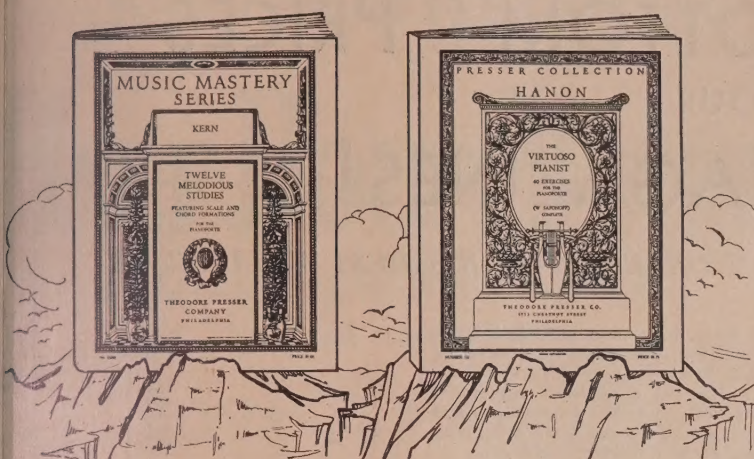
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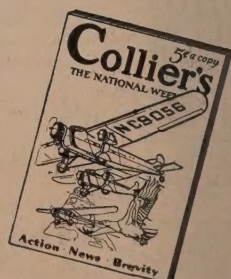
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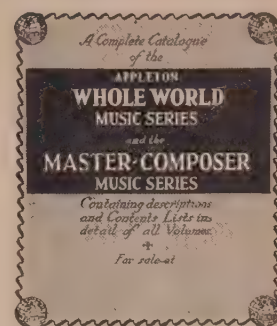
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The brilliant Spanish pianistic meteor, has given THE ETUDE his ideas upon piano study to-day, in an article entitled "Atmosphere and Line in Piano-Playing." Watch for this fascinating discussion.



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ROYAL MUSICIANS

There is an irresistible fascination about the musical accomplishments of kings and queens; and the Hon. Tod B. Galloway has caught the high lights in a way that will interest you enormously. The rulers of many lands in the past have seemed to think more of music than their thrones.

MUSIC OF THE SOVIETS OF TO-DAY

Mr. Edwin A. Fleisher, manufacturer and philanthropist, who has helped a vast number of boys and girls to achieve musical careers, visited Russia recently and came back with rich treasures in records upon present day Russia. You will enjoy this unusual series.

Television and Radio To-day

JUST where do we now stand with television? A few months ago we printed a letter from Mr. E. E. Shumaker, president of the Victor Talking Machine Co., in which he predicted that a considerable time would pass before the Far-Seer, as the Germans will probably call it when it comes, will become practical for the home. Meanwhile all sorts of prophecies of a contrary type are heard. Some tell us that in a short time the market will be flooded with television instruments.

THE ETUDE has been endeavoring to get at the bottom of these prognostications, as they have a significant bearing upon all things musical, since television without sound, and musical sound at that, could hardly be expected to become a popular success. Moreover, when it does come it can not possibly have the effect that radio admittedly did have upon the professional musical worker, because the jump from nothing to the world of radio was a far greater leap than that from radio to television.

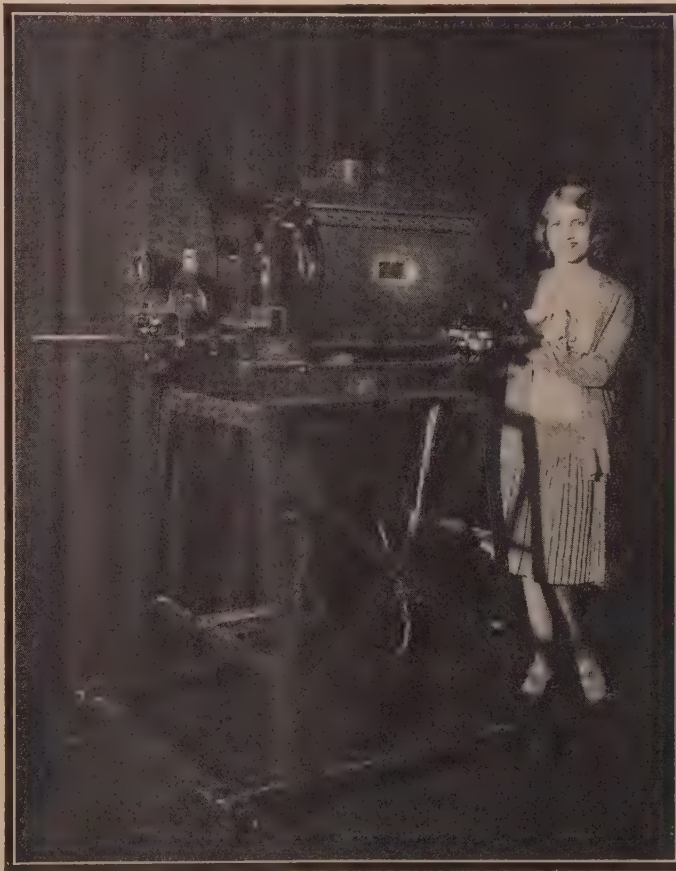
The first was an unheard of novelty in sound magic, the very utility of which in the home was so unusual that it is now reported that one home in every three in America possesses a radio. This served to draw an enormous amount of interest as well as hard cash away from regular musical educational channels. For the time everything was radio. The manufacturing opportunities seemed endless to investors, and millions of money were poured into the industry. Absorption of the machines, running from a few dollars to hundreds of dollars in price, was apparently endless. The piano and other instrument

businesses suffered terrifically; and many teachers, largely those of the indifferent kind, found themselves in an unfortunate condition. Then came the "depression." The days of silk-shirted longshoremen reached an abrupt end. Millions were lost in the radio business, and a period of adjustment arrived.

Out of all of this inevitable confusion accompanying

a period of change in the world, music educational interests are emerging with flying colors. At the great Chicago convention of musical manufacturing interests, it was shown that more grand pianos were sold last year than ever before in the history of America. The same people who are sick to death of the commercial musical trash that comes in over the radio have been trained to appreciate and to look for the magnificent musical treats that have come from the greatest performers of the world. What better stimulus could we possibly have for music study? The only thing we can imagine might be television. One of the most human of all traits is that of imitation. Imitation is often emulation. We aspire to do as do

those we admire. When television really arrives—be it now or ten years from now—added to musical performance as we now hear it over the radio will be a "moving picture" of the performer. All musical people know what a stimulus to study the recitals of touring artists have been. Is it then unreasonable to assume that these television performances will have a similar effect upon musical education? Music teachers, therefore, have



WHAT A TELEVISION TRANSMITTER LOOKS LIKE

This is only one of many types of Television Transmitters. The illustration shows Miss Lucyle Keeling standing before the machine invented by John L. Baird, a Scotch inventor. It is being used in Great Britain and Germany. American types differ in design.

little to fear from television and probably much to await with confident expectations of profit.

As for throwing the whole musical world again into confusion, by force of its novelty, it must be remembered that the sound of television can be nothing more than the sound we get from the radio already. The visual end will resemble moving pictures in smaller form. In other words, it will be a form of talking-picture in the home; and talking pictures are far from a novelty. The producers of talkies are having no end of trouble in securing attractive material that will draw crowds; and it would seem but a short time can pass before they will be obliged to add the former orchestral and other musical attractions to keep their fabulously expensive theaters open. When television comes, these additional attractions must certainly be added; if the theaters are to remain in use.

Broadcasting television "acts" will become a most expensive procedure. Somehow we are at a loss to know just how the advertising end of this will work out. Shall we have our beloved tooth-paste comedians preceded by a pony chorus of young ladies brushing their molars? Will we be able to see the astrologer lady garbed as a mediaeval alchemist? Will *Vim*, *Pep* and *Vigor* bounce out of the yeast pot to the music of the "Casse Noisette"?

Last June the New York Times made a survey of leaders in the field with a view to finding how soon we may expect practical television in the home. There was a decided division of opinion. Powel Crosley, of the Crosley Radio Corporation, said:

"So far we have seen nothing that belongs any place except in the laboratory."

H. P. Davis, Vice President of the Westinghouse Electric Company, said:

"Television is yet the will-o'-the-wisp and the plaything of engineers." He then added, "We are encouraged to believe that the engineers are working upon a system which promises to be commercially practical."

Dr. Lee de Forest remarks:

"We are perhaps nearer to television in the theater and further from television in the home than the majority of people realize."

W. S. Hedges, President of WMAQ of Chicago, stated:

"Television has advanced technically to a point where it is now ready for the home." To which he

added: "Three thousand sets and seven hours of daily program are now available in the Chicago district."

Harold A. Lafount, of the Federal Radio Commission, states:

"The numerous perplexing obstacles, which first must be overcome, prompt me to say that 'television in the home' cannot be expected for at least three years, and that is a very optimistic estimate."

R. H. Manson, President of the Institute of Radio Engineers, remarked:

"It is reasonable to expect that any great stride in the advancement of television will be through some new invention for simplifying the transmission problems. Otherwise progress will be comparatively slow and the public will have to wait several years for commercial results."

W. S. Paley, President of the Columbia Broadcasting System, offers:

"I believe television will be in operation on a commercial basis by the end of 1932. However, people should not expect too much, as there is a great deal of pioneering and experimenting yet to be done."

Clem F. Wade, President of the Western Television Company, states:

"Television is in the home right now! In the Chicago area there are some thirty-five hundred receivers. Pictures received in homes have been small. A darkened room has been necessary on account of feeble illumination. This has limited the sale and use of the sets. We believe that television will receive the same impetus that the loud-speaker gave to radio, when a larger picture is shown in the home without darkening the room."

There you have it from the experts. The general opinion seems to be that the instrument is still very much in the "novelty" or "toy" stage. We personally consulted the great electrical engineer, Prof. Valdimir Karapetoff, who assured us that, great as might be the possibilities of television, the problems are so complex that as yet he has seen nothing that could be operated in the home without such frequent distortion that it would be disappointing to most amateur observers. Other difficulties are the synchronization of sound with the picture and the very practical shortcoming of making a satisfactory instrument sufficiently inexpensive to come within the limits of the average pocket book.

September is "School-bell Month." It calls to new life and new activity. May your musical September of this year prove epoch-making!

What the Band Means to Your Home Community

An Interview with the World Famous Bandmaster and Composer

LT. COMM. JOHN PHILIP SOUSA

U.S.N.R.F.

EVERY HOME community should have a band. "Easily said," you say, "but hard to bring about." Not at all, the leading minds in the community are right to realize the civic desirability of a band. Just what is it that a band does which justifies its existence, justifies the expenditure for the instruments, the uniforms, the music and the time of the players? This is a natural question that every people will ask. Others will look upon bands merely as military products, useful in war and for occasional parades, otherwise quite dispensable. The need for the band in the home community is quite different and is being widely recognized in this day.

Possibly the greatest value of the band to a home community is that of discipline. There is something about a band playing which accustoms the mind to music accurately and in fine spirit, and a band with shining instruments and in dress and span uniforms, that makes a definite psychological impression upon all. It works unconsciously to raise standards of precision, mental and physical activity, standards of local pride and of neat attire. It makes the most lethargic group of people, get them be down at the heel, shiftless, ambitionless and without any visible desire to better themselves; then place a crack band in their midst, playing every day or so, and in time the mere monkey trait of indolence will turn them into a different group, unless they are afflicted with hookworm or some other hopeless plague. A crack band is irresistible.

Band or Orchestra?

OF COURSE there are always the misguided few who think that the orchestra should take first place. It is foolish to confuse the position of the band with that of the orchestra. Fine orchestras will always be in demand. In general, however, the appeal of the band is vastly more far-reaching and elemental than that of the orchestra. I am not speaking now of the modern concert band that is capable of playing anything that a symphony orchestra can play and that often is able to achieve results in some passages which can not be attained with the great orchestra. I am speaking about the community band.

You see, as I have frequently said, the orchestra of today is comparatively little changed from that of Haydn, save in size. A few instruments have been added, such as the harp, the third bass clarinet, two more French Horns and occasional eccentric instruments in the percussion; but these have not become permanent members of the orchestra family, to be used at all times.

On the other hand, the band of the time of Haydn was a comparatively cheap affair. The primitive bands were woefully crude. These bands were almost invariably supposed to play music that was to be enjoyed in the open air. The development of this low and often raucous body into the highly refined, forceful and brilliant modern band is a significant one. Now we have the great circle of flutes, English horns, oboes, and B-flat clarinets, which take the parts

The Etude Music Magazine has again induced Commander Sousa to talk upon the subject of the band. This he does with his accustomed spontaneity and originality—characteristics which have given his compositions a world-wide currency equalled in the various nations only by their own folk songs and indigenous tunes.

played by the strings in the orchestra. To this has been added the alto clarinet, bass clarinet and various saxophone families, from the high E-flat saxophone to the low B-flat tenor saxophone, and other instruments. The harp is included, as there is no instrument in the band that could simulate the part the harp plays in the orchestra. With this highly organized group of instruments we have a really enormous tonal palette, capable of a huge variety of colors. It is susceptible of the most delicate pianissimos and can tower to a volume which might, if desired, drown out an orchestra four times its size, and this without becoming blatant. That is why the modern concert band has such a fascination for musicians.

Making a fine concert band requires

even more skill, time and care than the developing of a symphony orchestra. On the other hand the small community band, in the hands of a capable trainer, is able to get satisfying results far more quickly than they can be obtained with an orchestra.

Human Problems

EVERY BAND presents a different human problem. There is no rule which will tell anyone how to start and conduct a successful band. The best leader—apart from whatever genius he may possess—is the man with the best judgment, most experience and best understanding of human nature. Every new group must be studied from the human viewpoint. Pick out the man who wants to predominate in his line and find out why. Has he real

talent or is he merely domineering and ambitious? Is he merely trying to show his ability and, along with this, is he one of that glorious congregation of folks who assume that they are born superior to their fellows? If this is the case it is best to show him where he belongs, which is usually on the outside. On the other hand he may be a real leader and you may be able to mould his talents to the artistic purposes of the band.

Players are peculiar. Racial instincts show strongly. The time-old war between Italian and German musical arts rages incessantly. Italians are the most musically patriotic people on earth. Many of them play the music of other nationalities as though they were saying, "I wish to goodness it were all over!" One little touch of Verdi or Puccini revives them instantly. Of course I am not referring to the great Italian artists who play the music of all nations with equal artistic conscientiousness.

In taking up work with a new band it is a fine plan to start off the rehearsals with scales. A band should not try to play pieces until it is able to play in perfect unison through the scales. Certain men may have been educated to make a note sharp, others to make it flat. Of course nothing can be done until these differences are thoroughly reconciled. How long scales should be played depends upon the determination and judgment of the leader and the patience of the band. I drill my men as long as they will stand for it. The more the better, until they become restless. A definite pitch is the first consideration; any variation is execrable. Some leaders either have very poor ears or are careless and permit their players to make trifling deviations, which make a fine performance impossible.

Vanity and Stupidity

EXCESSIVE VANITY and excessive stupidity are the two unforgivable things in a band player. Every man is liable to make an occasional mistake; but the man who makes a mistake too often is usually unforgivably stupid or careless and instantly becomes a dangerous member of the band. His business is *not to make mistakes*. Better get rid of him. The other dead weight in a band is the victim of excessive vanity. He knows it all before being properly instructed. The score calls for G-sharp. He plays G-natural and then argues that he is so fine that he could not possibly have played G-natural. This is usually accompanied by a look, "Think who I am. How dare anyone intimate I could be wrong." Better give him room for reflection on the outside. No band has room for more than one leader. When a player knows it all, he usually does not know anything.

Speaking of leaders, I am reminded of the remarkable work now being done in American public schools, high schools and academies, colleges and universities. I have judged scores of contests in which their bands have participated. The finish and character of the work done by many of



LT. COMM. JOHN PHILIP SOUSA, U.S.N.R.F.

these groups of young people have been amazing. They play serious programs and play them in a way which is a splendid index of the future of music in America. Here again, however, it is the leader that counts. The indications of musical acumen throughout the country seem to be fairly equal. Of course one may argue that one group of young people is intellectually and ethnologically superior to another. Let us, however, take a group of children from a supposedly inferior group and put them under a rare and experienced leader and let them play beside a group of picked youngsters who have had an inferior leader, and the first group will win every time.

The privilege of playing in the school band should be held out as a plum for the boy. That is, if he really wants to play he should be encouraged to understand that in order to join the band he must excel in his other studies. He will do it if he is really in earnest. In this way the general standard of bands will be raised. The fellow who will work hardest to get into the band will work hardest when he is there. Do you not see what an influence the band may become on the scholarship of the group that composes it?

Rehearsal Drill

AT LEAST ninety percent of the excellence of any performance depends upon the character of the drill given in rehearsals. Here is where the conductor does his work, not at concerts. At rehearsals he establishes all those habits which must be observed in order to secure expression, accents, crescendos, diminuendos, ritardandos, holds, and so on. These do not mean an arbitrary, slavish rule which must never be varied at the concert. There must always be a kind of artistic latitude, and this is the ten percent which the conductor controls at the concert; but it is as essential as the ninety percent which he has achieved at the rehearsals. In other words, at the rehearsal he has achieved his desired effects and the band players have come to recognize certain symbols in conducting which indicate in a general way that these effects are expected. These movements of the baton are merely a reminder of things that have been worked out with great care at rehearsals. The movements of the good conductor's arms and hands are therefore not meaningless gyrations which he undergoes merely for exhibition purposes; they all mean something.

In my own conducting I always have tried to be as reserved as is consistent with the effect desired. It has been a matter of incessant amusement to me to see how I have been imitated hundreds of times by comedians in anything from the circus to the music hall. They always dance about the stage, waving their arms wildly. Those who have noticed my conducting must be impressed with one thing, and that is that I have rarely moved my feet from one position. The best conductor is he who achieves the finest results with the greatest economy of bodily motion.

The Ideal Conductor

THE GREATEST conductor who ever lived was, to my mind, Theodore Thomas. Those who saw him will recall how reserved were all his emotions. He was a modest, sincere gentleman, and any unnecessary motion would have been hypocrisy to him. One of the greatest compliments I have ever had was at the Chicago World's Fair, when my band played with the Thomas Orchestra. I had rehearsed with great care the music he had sent me. When the time came he said, "Sousa Band, please play their part." They played through to the end, and he made no comment until they had finished, when he said, "Thank you." To have rehearsed my band so that the exacting Theodore Thomas could find no fault with it delighted me immensely; for, as I told him at luncheon thereafter, he had had a greater influence upon my career than any other man.

It was perfectly clear to me how hard Thomas worked to get his effects. Nothing came by chance with this great man. It was always thought out and developed with time and care; but when the performance came it never sounded studied. I mentioned to him a certain effect I had noted when his band played in Washington. "Ah," he smiled, "did you hear that? It was hard work getting that effect."

"Comparisons are odious," is one of the oldest of proverbs. Even Shakespeare paraphrases it humorously in *Much Ado About Nothing*, with the line, "Comparisons are odorous." Yet I would never be afraid to compare the American band of the highest class with the best European bands. Our players, especially our soloists, have set an exceedingly high standard. In my opinion, Herbert Clarke is the greatest cornetist who ever lived. He played with me for many years, before he organized

his own band. Walter Smith, Frank Simons and Del Staiger rank with the finest cornetists of all times; and I say this after having made musical pilgrimages around the world. These men seem especially equipped, intellectually and artistically, for their instrument.

Selecting an Instrument

THE SELECTION of an instrument is a most important matter for the young person. There are physiological conditions which make this especially important for performers in the band. By this I mean that certain mouths may fit the tuba and others fit the cornet. The same may be said of certain woodwind instruments. This does not mean that anyone is debarred from playing a particular instrument, but rather that certain individuals are apparently designed by nature and by the Almighty to play certain instruments. However, intense study will often overcome natural handicaps. So much depends upon desire.

One thing I would like to state very emphatically. Which is that every player of an instrument of the "melody" type should also play the piano competently. Learn this instrument, or you may always regret it. The reason is simple. The piano is the door to all music. The player who knows the piano can study the music as a whole and therefore has a much more intelligent grasp of the composition in its entirety. Of course you can do without the piano; but it is never desirable, because this places a definite limitation on one's general conception of musical works. This does not mean that you should become a piano virtuoso, but it does mean that, if you possibly can develop the ability to play so that you can read with fluency as you are now reading this magazine, you will have an asset which will pay you a hundred times for all the effort and expense you may put out to learn the instrument.

Sousaisms

THE FOLLOWING epigrams and snatches of wit are taken from Commander Sousa's autobiography, "Marching Along," copyright 1928, by Hale, Cushman and Flint.

"There is an interesting analogy between man and music. We say that an instrument is in tune when the several strings or chords are of that tension, which, resounding, gives the proper vibrations at due intervals. So it is with man. When his

heart is filled with courage, happiness, love, ambition, and general goodness, the adjustment is so perfect that he is in tune with all Nature and with the Infinite. But weariness, disappointment, envy or illness creep in—then the balance is lost and the chords of life jangle."

"The peculiarities of musical instruments have their counterparts in the characteristics of humankind. The queen of the musical family is the violin, an instrument which is sensitive under all conditions, capable of the most minute gradations of sound and pitch; now sentimental, now brooding, now brilliant, now coquettish, now breathing low, ardent notes of passionate love; for all the world like a love woman, high-strung, capable of all emotions and an artist in every harmony of affection and sympathy."

"The chief aim of the composer is to produce color, dynamics, nuances and emphasize the story-telling quality. The combination or composition which gains that result is most to be desired."

"To my men the raising of a thumb is significant. Whenever we introduce a new man into the band, he invariably stands out too much, particularly if he has been playing under an extremely vigorous conductor. Always I have to jump on him and put him back into the united whole. All organizations work the same way—they must be a unit; and since I strive to paint my melodies usually with a camel's hair brush instead of with the sweeping stroke of a whitewash brush, I must insist upon the delicate oneness of tone."

"I have every sort of faith in American music. I firmly believe that we have more latent musical talent in America than there is in any other country. But to dig it out there must be good music throughout the land, a lot of it. Everyone must hear it, and such process takes time. Most schools do not have bands and orchestras for boys and girls; I have often met high school bands (one-third girls) who were not confined to ordinary routine instruments but joyfully executed pieces on tubas, trombones, clarinets, and so forth. This enlivening of interest means an increase in the number of American concert-goers and, according to the number of concerts. I think that the quality of all bands is steadily improving and it is a pleasant thought to me that perhaps the efforts of Sousa's Band have quickened that interest and improved the quality."

Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

Part XV

Kinderstuck (German, *kin-der-steek*): A child's piece.

Komische Oper (German): A comic opera. See *Opera*.

Konzert (German, *Kon-tsairt*): Concerto, which see.

Kreislieder (German, *kris-lee-der*): A ring, circle or cycle of songs.

Kriegsgesang (German, *kreegs'-gay-sang*): A soldier's song.

Kunstlied (German, *koonst-lee-d*): An art song. See that form.

Kuawiak (Polish, *koee-ow'-ee-ahk*): A Polish dance in triple measure, quite similar to the Mazurka with slight varia-

tions in the rhythm. The violin composition, by Wieniawski, is the best known specimen in this form.

Kyrie (Greek, *kee'-ree-ay*): 1. The first movement of the Mass in the Roman Catholic service. *Kyrie eleison* (ay-lay-ee-son) is a supplication, "Lord have mercy upon us."

2. The response sung in the Protestant Episcopal (Church of England) service, at the end of each of the commandments.

Landler (German): A popular dance of the Styrian peasants. In triple measure, it is a sort of slow waltz with the melody of a smooth, gliding nature.

Lassan, or **Lassu**: See *Czardas*.

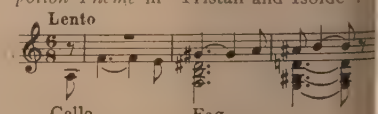
Legende: A composition of a romantic or narrative nature. One of the best known

is the favorite *Legende* by Wieniawski for violin and piano.

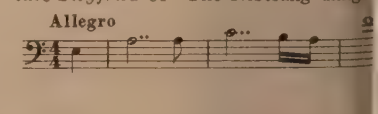
Leitmotif or **Leitmotiv** (German, *light-mo-teef*): A leading motive or theme. Usually a short musical, "text" intended to interpret the nature of some person, action, mood or sentiment which forms an essential component of a musical composition. This recurs repeatedly throughout a work, either in literal repetitions or developed to any desired degree, thus giving character to the whole. Weber was the first to use these "leading themes," in his "Der Freischütz"; but Wagner carried their development to such prodigious heights as to make the idea seem almost his own invention and property, in fact seemingly to make imitation of his achievements fatuous in others.

Two of Wagner's most pictureful *leit-motifs* are the intensely yearning *Love-*

potion Theme in "Tristan and Isolde":



and the heroic melody typifying the nature Siegfried of "The Nibelung Ring"



Lied (German, *lee-d*; plural, *lieder*): song, usually of the art type but comparatively simple as to form and of no great length. A ballad.

(Continued on page 668)

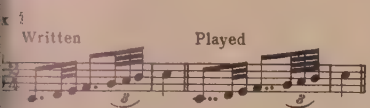
How Expression Is Achieved at the Keyboard Through Accent

The Agógic Accent in Expression

By EUGENE F. MARKS

ACCENT in its two aspects consists of emphasis and duration of tone. It is to a form of mensural accent at the term "agógic accent" applies.

The term "agógic accent," defined in some of the modern dictionaries as "that form of musical expression which consists in prolonging the duration of a note at the expense of the notes immediately following without necessarily increasing its loudness," is at least as far back as Leopold Mozart, the father of the renowned Wolfgang Amadeus Mozart who invented the double dot.



Leopold Mozart, in justification of his introducing the double dot in musical notation, said, in the violin-book of which he was author, "It would be well if this prolongation of the dot were to be made very definite and exact. I, for my part, have often made it so and have expressed my intention by means of two dots, with a proportional shortening of the next following note." Certain notes in a phrase need to be given a prominence in order to carry on the thematic or motivic idea, and this prominence cannot be secured through dynamic stress which would spoil the melodic smoothness. Hence arises the prominence attained through a slight prolongation of important notes.

In regard to such we read from Dr. Rene Prout's writing as follows: "The modern instrumentalists of the classical school, such as Joachim, Mme. Schumann, Charles Hallé, Lady Hallé, Piatti and many others, were accustomed to mark a natural accent, as distinguished from emphasis, not by enforcing the sound but by a hardly perceptible prolongation of the first note of the measure. This rhythmic convention gives a remarkable degree of articulation to the phrasing and adds greatly to the beauty and meaning of the music. . . . It, or something like it, seems to be indicated in Dr. Riemann's elaborate system of phrase-notation, by the conclusion of a slur placed over the first or accented note of each measure."

In Modern Usage

HOWEVER, in the hands of modern artists, the agógic principle is not restricted either to dotted notes or to the first beat as enumerated above but is used in any beat or subdivision of a beat. Owing to its subtlety, freedom and grace (it being entirely a matter of artistic temperament and feeling in the performer) it is capable of being expressed with academic precision in music notation.

The human voice is possibly the best exponent of the application of the agógic theory. Accomplished singers often dwell upon the accented syllables (even beyond their normal time value) and deliver the unaccented ones so delicately, quickly and unobtrusively that they seem to fade into the following accented syllables. The same principle of almost imperceptible nuance applies in instrumental music, and equal freedom and gracefulness is encountered in each instance.

While there exists some similarity be-

tween the agógic accent and *tempo rubato* yet the two are not identical. For the agógic affects individual notes, even in so small a compass as the subdivision of a beat, while the rubato deals with the larger phrasal items. However, the application of alternate acceleration and retardation in rubato phrase-playing is but the outgrowth of the prolongation and diminution of the agógic idea applied to two adjacent single notes.

Agógic Accent on the Organ

WHILE THE organ is often designated as the "King of Instruments" and compared to the greatest accumulation of musical instruments, the orchestra, yet there is one of the principal elements of music lacking in its domain, that is, dynamic accent, such as can be produced by the voice, piano or violin. It seems logical, therefore, that it should be the rightful heritage of the agógic accent.

In order to show the great power and effect of the agógic principle of prolonging a note beyond its notational evaluation applied to the organ, play a few successive chords written in equal notes, prolong each the smallest fraction of a second and observe the expressive, majestic grandeur of the effect. As Widor has tersely stated it, "On a keyboard devoid of expression, without touching any mechanism and with all stops open, you may obtain a crescendo by the mere increase of duration given progressively to chords or detached notes. Playing the organ really means playing with chronometrical quantities."

Close observance and adherence to the manipulation of the chronometric quality of notes is the one method of playing that brings out the very best in the organ and displays the phrasal contents most intelligently. The organist can no doubt make arresting, forceful and valuable use of the agógic form of accentuation. The agógic art, like the rubato, is somewhat subtle and mystic and cannot be bound by hard and fast rules. In the hands of the unskilled performer it is apt to be overworked and degenerate into affectation. Curbed and held in restraint by an experienced and finely developed rhythmic feeling it will prove a thing of phrasal helpfulness and beauty.

Technical Preparation

THE SINGER is apt to possess the agógic principle unconsciously, as entire congregations have been observed frequently to dwell upon certain important notes in their hymn-singing, utterly unaware of the fact. Likewise, the violinist whose tones closely resemble the human voice renders it unsuspectingly. So it remains to educate the most difficult groups, the organists and pianists, in its rendition. No exercises are more important in engendering the clinging touch essential to this slight prolongation of a tone than the three following exercises:

First comes "the organ legato touch," designated by William Mason in his "Touch and Technique" as the "clinging legato." This touch may be secured in the following manner (example given for the right hand only):

Ex. 2



To take the first note poise the hand above middle C and allow it to fall with relaxation, pressing the key with the thumb, at the same time having the second finger curved above the second note, D. At the sound of the tone begin counting the measure beats slowly, 1, 2, 3, 4, with the first count of the second measure strike the D with the second finger, and, as soon as the keys are at their lowest depth, quickly glide with the thumb upon the key C, thus releasing the key C and instantaneously raising and moving the second finger above the next key, E. The changing of fingers should be performed so rapidly that it is almost imperceptible. Give each note its full value without hurry.

Proceed in similar manner throughout the ascending part of the exercise. In the descending portion the order of procedure is reversed, the gliding and clinging being transferred to the second finger, while the thumb sounds the tone. Continue likewise with the other fingers of each hand in group-combinations of two fingers.

The second exercise emphasizes the slow, pure "legato connection," which for agógic purposes may be studied from the following:

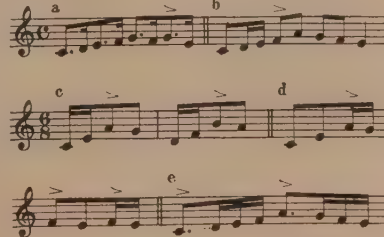
Ex. 3



Take the first note with the downward fall of the hand as described above, in *mf* power, with the thumb of the right hand, and at the same time begin to count slowly. Hold this note with a clinging firmness for its full value. At the third count lightly touch the second note, E, with the second finger, at the same time releasing the thumb-note, C, thereby producing through the loud-to-soft intensity and close connection an effect of the C fading or melting into the E without a disturbing intrusion, just as one "moving" picture fades into another. Proceed in like manner with the music figure in each measure, using the fingers designated. Transfer the exercise to other positions in various keys.

The third exercise consists of an application of the agógic principle to different rhythms. These exercises may be practiced upon scale formations or select musical figures. In the following exercises:

Ex. 4



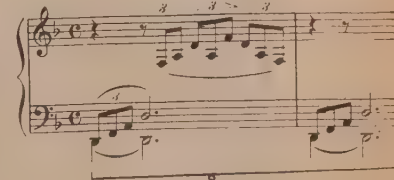
the clinging agógic touch is to be made on the notes marked with the > (sforzando sign),

the other notes being performed evenly without accent. The time value of these *sforzando* notes should be prolonged a fraction. Thus an eighth note may be dwelt upon as much as three-sixteenths of its value, but not as far as four-sixteenths, as this would throw its evaluation into the next note denomination, a quarter note. We may formulate examples for such practice so that they may be extended to each degree of the scale.

The mere printed notes or expression marks do not indicate to any marked degree the subtlety and attractiveness of the innate musical feeling of the performer, and it is this inner feeling or temperament the agógic accent represents or expresses. Let the performer, then, think of such a note as a beloved keep-sake, linger over it, cling to it.

The use of the agógic accent upon normally unaccented notes must now be brought to our attention. Selecting Mozart's *Fantasia in D Minor* we find the first measure reading thus:

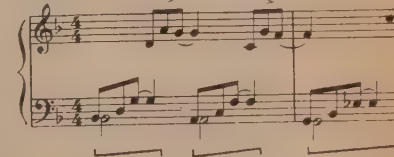
Ex. 5



Play this measure, using the pedal, with a crescendo power up to and including the first note of the third beat. From the change in the direction of the arpeggio-run at this point begin a slight *diminuendo* in power, placing an agógic accent on the highest note F (marked >) by lingering upon it slightly. From this note add a retardation of speed. Note the charming mystical effect, as if this agógic note were suspended and floating in space. Treat the following similar measures in like manner. However, every alternate measure may be played more softly, as if echoing the preceding one.

At measure 7 we observe a condensation of the prevailing triplet figuration, thus:

Ex. 6



Play this measure with the pedal as indicated yet holding notes exactly as written, thus producing an effect of suspension. As the half notes are the most significant, play them with a firm, full touch. Then diminish in power towards the highest notes (A and G) which two notes are to receive the expressive agógic prolongation (as studied in "c," Ex. 4). In measure 10 give the two D-sharps the agógic accent thereby not only making the notes expressive but also emphasizing two similar figures, one an octave lower than the other. Treat measures 9, 10 and 11 as one continuous passage with the pedal

(Continued on page 672)



BEETHOVEN AS A VIOLINIST

(From a Rare Viennese Etching by Wolf)

The great symphonist appears most frequently in his pictures at the piano keyboard. However, he was very familiar with the stringed instruments and played the violin and the viola excellently



THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK

The New York Philharmonic-Symphony Society

Its Origin and History

By FLORENCE LEONARD

The interest in the Great Orchestras of America has been mostly increased by the radio; and Miss Leonard's Historical and Informative articles, of which this is the first, should be of very great practical value to teachers, students, supervisors and music lovers.

It was a black picture which visiting Europeans painted of Art in America, about the middle of the nineteenth century. Probably the Puritans and other early settlers troubled their heads very little about Art in America, when they embarked for these shores. And yet they could have been surprised, in all probability, if they had been told just how far to immaturity their children and grandchildren would recede, and how these youngsters in art would have to grow up again during that nineteenth century.

Mrs. Trollope wrote in her "Domestic Manners of the Americans," "Often where liberal spirit exists, and a wish to patronize the fine arts is expressed, it is limited to a profundity of ignorance on the subject almost inconceivable." Joseph Kling, a German musician, who brought his band to America, and, on returning home, expressed his preference, among Americans, for the Esquimaux "because they did not know them," describes a concert given by a pianist who accompanied himself (when playing a piece about a sleigh ride) with a string of sleigh bells attached to one leg, while an assistant appeared cracking a whip. And this "music" created a furor of delight. "Circus-riders, rope-dancers, beast-tamers, giants, dwarfs and the like are so numerous that they may surely be reckoned as forming a large percentage of the population." This was in 1849.

Dickens' America

YET, OF 1842, Mr. Villard has written, "It was a dull, dark period in American history." (It was before the Mexican war, and, with regard to "improvements," one may note that it was the year that the Croton water was brought to New York.) "It was, in short, the very year that . . . Charles Dickens ventured on a paddle-wheel cockleshell across the ocean to make those 'American Notes' that sung so deeply the sensitiveness of his hosts. Upon his freehand canvas he

painted New York as a city of three worth-while theaters, excellent hospitals and schools, literary institutes and libraries, and charities of every kind."

"In this setting (simultaneously with the founding of the Vienna Philharmonic), the third, and the greatest modern Symphony Orchestra, forerunner and parent of all American Orchestras," was founded. (The old London Philharmonic, founded in 1813, from which the Vienna Philharmonic probably borrowed its name, was the first.)

It is well, in contrasting the conditions in America with those in Europe at the same period, to remember that music had not been "of the people" until the beginning of the nineteenth century. Until then the performers were all professionals who were actually in the service of emperors and princes, and were often subjected to great humiliations, even Haydn being no exception! It was only gradually that the cultivation of music was taken over by associations of amateurs, at first for vocal music only, then for instrumental music also. At last Otto Nicolai gave "the Philharmonic concerts stability and a name."

Early Opera Presentations

TO NEW YORK the Dutch had brought but small contributions to musical experience, and their lives of pioneering left little time for cultivating skill in music. However, "The Beggar's Opera" appeared in New York in 1750, and "Der Freischütz" was given in 1825, only four years after its first performance in Berlin.

Of the first decade of the nineteenth century, Krehbiel writes:

"The people of New York were exceedingly fond of amusements and generous in their reward of those who catered to their entertainment; but this fact did not argue a refined appreciation of instrumental music, by any means. It was the era of the virtuoso. The theatrical orchestras of

the first quarter of the nineteenth century were doleful affairs. They seem still to have been largely recruited from England. Not only were the solo instruments essential to the performance of classical overtures and symphonies wanting, but the distribution of instruments present in the band was subversive of all sense of euphony. The rude taste of a community that had to be cautioned not to stand on chairs at a reception, and was rebuked for its habit of resting its boots on the cushioned rails of the theater, naturally found its chief delight in the flaring of trumpets and trombone, and

*The double, double, double beat
Of the thundering drum."*

Ensemble Limitations

OF THE various small orchestras which sprang up, from the seeds sown in theater and opera orchestras, there are preserved interesting facts about the players, the conductors, the programs.

The oboe was one of the instruments which was lacking from most orchestras. In fact, there was a tradition that there was only one oboe player in North America and that he lived in Baltimore. This report, however, was gross exaggeration, for there was a player named Graupner, in Boston (and he, by the way, was at the head of musical affairs in that town!) But at all events, oboes were very scarce in 1836, and clarinets played the oboe parts.

One of the best known orchestras was the Euterpean, which seems to have come into existence about 1830, and has been described in the recollections of Mr. Thomas Goodwin, one of the original members of the New York Philharmonic. He says, "It had been well managed, and owned a small library and several valuable instruments. In addition to the strings," he says, "Wiese played the oboe; there was no bassoon; horns and trumpets were only fair. William Plain, 'Neighbor Plain' as he was familiarly called, played the trom-

bone, and William Wood the drums. The annual concert and supper were given at the ball-room of the old City Hotel near Trinity Church. A few 'professionals' were engaged for the occasion, and the members with their wives and daughters and their numerous friends made up a large and appreciative audience. After the concert the meeting was transformed into a social gathering and ball. The program of January 27, 1826, has the following notice: 'No gentleman will be permitted to wear his hat in the room during the evening, or dance in his boots. Standing on the seat is strictly prohibited.' New and young members were, of course, added from time to time, and with the new element came discord where harmony had so long reigned, and this worthy old society went to pieces."

Two other organizations which doubtless had an influence in the forming of the Philharmonic Society were an earlier "Philharmonic," evidently "an outgrowth of the English taste," and the "Concordia," a group of German musicians. Then, as now, the German musician was a strong supporter of music and musical projects.

A Musical Solemnity

THE FINAL impetus for the formation of the Society seems to have been given by a concert in honor of the memory of Daniel Schlesinger, President of the Concordia, who had but recently died. This concert took place on June 25, 1839, and was called a Musical Solemnity. There appeared a band of sixty performers, "the largest and best band that had yet been got together in the city." Mr. Scharfenberg has related that "it gave such a performance of the overture of 'Der Freischütz' as was a revelation to the audience. For a moment there was absolute silence; then the pent-up feeling burst forth like a storm, and continued until Mr. Hill felt constrained to repeat the overture."

Three years later the Philharmonic Society of New York was founded. Today

it is "the oldest orchestra in the United States, with a record of performances unbroken since 1842, the year in which it was founded." "President U. C. Hill, the U. C. standing for Ureli Corelli, was the leading spirit of the organization, and conducted the first concert, given in the long since forgotten Apollo rooms on lower Broadway, on December 7, 1842. There were sixty-three members in the organization, who, in accordance with the old custom, stood during the entire performance. It is more significant, however, that the initial program included Beethoven's 'Fifth Symphony.'"

The Original Members

OF THE sixty-three members of this original Philharmonic, there were not a few notable either as musicians or as striking characters.

First of all was Hill himself, whose very name is, in the words of Hunecker, "a combination which recalls at once Poe and Italian musical history." He was "a passionate disciple of all that was noble in the classics." He was a Connecticut Yankee. As Krehbiel reconstructs him out of the past, he was probably without the great musical gifts. But "push, energy, shrewdness, enthusiasm, industry, pluck, self-reliance, endurance were all present in the composition of Hill's character. When he went to Cassel to study with Spohr he had already occupied a prominent position in the musical life of the city for some years. He was of the stuff of which pioneers are made, and filled with a restless energy. Hill, who never became a finished musician in the sense which Schlesinger and Timm were musicians, was a veritable powder-magazine of musical zeal and enthusiasm; the smallest spark would fire him. His fate was a melancholy one. Though he could earn money, he could not keep it." After financial mishaps and his resignation from the orchestra at the age of seventy, he was no longer able to maintain himself, and in despair he committed suicide.

Apparently it was during Hill's studies with Spohr that his zeal for an orchestra reached the burning point and was able to communicate itself to other musical spirits. At the first selection of officers, at the meeting which he himself called, Hill was made President; Anthony Reiff, Vice-President; F. W. Rosier, Secretary; A. Dodworth, Treasurer, and W. Wood, Librarian.

A Versatile Musician

ANTHONY REIFF, a native of Mayence, was persuaded to come to America by his half brother, named Hornung, who had been for a long time the only efficient bassoon player in New York. Hornung wished a holiday from his theater engagements, and Reiff came to substitute for him at the Park Theater. Reiff proved to be a valuable acquisition. He sang tenor in St. Patrick's Cathedral; he taught in the Institution for the Blind; he played the oboe and French Horn, in addition to the bassoon; and, besides all this, he gave lessons on the piano. Wiegars, a good violinist and clever conductor, was yet more in demand as an arranger of music than as a performer, and arranging was in those days a most important matter.

William Scharfenberg was a pupil of Hummel, and Hummel was at one time a pupil of Mozart. It was Hill who persuaded him to come to America, and at once he took a leading position as player and teacher. He was zealous in the interests of the Philharmonic Society, and held, successively, the offices of Secretary, Vice-President, Treasurer, Assistant-Director and President.

Mr. D. G. Etienne, an old man when these projects of Hill's took shape, had

been famous as a pianist. He conducted at the first concert.

William Vincent Wallace, who was one of the original members of the Society, though apparently not a performer, had formerly conducted the London Philharmonic, and was in America in search of health.

Dr. Edward Hodges, a musician from one of the English cathedrals, was a most valued member, though seldom a performer.

Conqueror of Difficulties

S. MILON was an enthusiastic French 'cellist. He had been a junior officer in the army of Napoleon, and had suffered in the various campaigns. In the winter march from Russia, his left hand was so badly frozen that he had to lose portions of the fingers. Yet his devotion to his 'cello was so great that he invented a system of tuning and fingering whereby he could still play. He took two 'cellos, with different tunings, into the orchestra, so that the changes of key became possible for him.

Mr. H. C. Timm, who was another of these pioneers who influenced not only the Philharmonic but also the musical life of the whole city, was most versatile in his gifts. He played the piano, the French horn, the trombone; he was a chorus master, an organist at St. Thomas's Church. He was, besides, a most skillful sight reader of scores as well as of piano music, and in this respect he became highly useful to the Philharmonic. He himself said that for over twenty-five years he had played accompaniments to all soloists, both vocal and instrumental, at all the concerts given during that time. "I modestly may claim," he adds, "that this was my forte, rather than anything else." George Loder, who played the double bass for five seasons, was also a conductor, and conducted thirteen concerts in twelve years, of which the most notable one took place in Castle Square Garden, in 1846, for the benefit of a fund for a Philharmonic Hall. Although the fund was not raised, yet this concert marks the first performance in the United States of Beethoven's "Ninth Symphony."

Recorder and Librarian

THOMAS GOODWIN played viola, but his most signal services were rendered, not at the concerts themselves, nor yet in his duties as librarian, but in the records of people and things which he has handed down, through dictation, to his son-in-law. To this volume we are indebted for many pictures of these early years.

S. Knaebel played violin, horn and 'cello, and composed, moreover, for both chorus and orchestra.

Allan Dodworth, the first Treasurer, was one of the famous family of band masters, composers of popular music and books about brass bands and dancing.

The Remarkable Dodworths

SAYS Charles Edward Russell, of the founding of the Philharmonic, "The inimitable Dodworths were there, and, among all those that shone or starved in those inglorious days, I am for Dodworth. You meet their trail at every turn; they have been beneficently busy. Every one of the name makes a joyful noise upon some form of instrument, be it but a pair of castanets. Allen Dodworth plays the violin; Harvey B. Dodworth plays the cornet; C. R. Dodworth plays the concertina; C. Dodworth plays the trombone; Thomas Jefferson Dodworth plays something else—I think it is the helicon bass.

"They have a silver cornet band and a promenade band and a serenade band and a full band and a band. They have a hall, Dodworth's Hall, in Broadway next to

Grace Church, and let fly there much music on her silver wings and on wings of brass. The Mason-Thomas Quartette seeks its hospitable shelter; Artemus Ward speaks there. Harvey B. Dodworth has orchestras in assorted sizes from three to thirteen which he furnishes for public balls and private dancing parties. When Dartmouth College at a commencement wishes to distinguish itself in music it sends to New York, and Dodworth's silver cornet band responds, arousing great enthusiasm as it marches to the station in its gorgeous new uniform of red and yellow.

"The Dodworths started the first magazine in New York which was devoted exclusively to the arts. They had a store at four hundred and three Broadway where they sold music—and much of the music they themselves composed. Such favorites as *Cally Polka*, *Devil's Hoof Quickstep*, *Dodworth's Very Best Polka*, *Young Bachelor's March*, and many more are on the list composed by one Dodworth or another.

In the Philharmonic, besides Allen (or Allan) there were Harvey B. Dodworth, violin, T. Dodworth, trombone, and C. Dodworth, piccolo. According to Mr. Russell, "In 1879 one of them was playing in a band at Madison Square Garden. As late as 1887 Harvey B. was still in the New York Directory as a 'musician,' the stout old boy. Then the tribe vanishes and leaves no trace."

When Versatility Was a Necessity

OF SUCH unvarying elements of enthusiasm, no matter what were the varying elements of skill, was the first Philharmonic composed. "It is a lovely illustration," says Krehbiel, "of the willingness of all these men to make themselves useful in the early days that they used to be called on to play the instruments of percussion whenever the score demanded something beyond the ordinary apparatus. That the majority of them were also occasionally invited to conduct either the whole or part of a concert was a portion of their reward."

Certain of the customs of the early orchestra, though they may be regarded in these days as archaic, had nevertheless an influence upon the mood of the audience, and put them into a receptive or at least highly anticipatory state of mind. To quote Mr. Krehbiel again, "The demeanor of the performers before coming upon the stage, as well as in the presence of the public, was of the most circumspect and dignified character. Gathered in the ante-room with their instruments in hand the players waited until the conductor or president politely requested the oboe player to sound his instrument for the others to tune by—'Will the oboe please give us his A?' This highly necessary preliminary disposed of, the band would wait until a word of command was given, and then walk without confusion into the presence of the audience.

"In playing, all the performers except the violoncello players stood, as is still the custom in the Gewandhaus concerts in Leipzig. I must leave to the imagination how the opening figure of the 'C minor Symphony' may have sounded under such unique circumstances." The custom of standing during the playing has long since been dispensed with in this country, but it is not so long ago that all tuning was done before the players appeared on the stage.

A Bill for Gloves

ANOTHER early custom which soon fell into desuetude, because it bordered too nearly on the absurd, was the manner in which the audience was received, "by several members of the orchestra, selected by the Government because of their

appearance and address." These ushers wore white gloves paid for out of the Society's exchequer, and carried long slender rods of wood painted white, "wands of office." In the Fourth Annual Report it was recorded that the Society had reduced the cost of gloves by \$4.75!

It must not be supposed that a public which had been entertained with the miscellaneous performers and brass instruments which had for so long been favorites would turn its attention and affections immediately to symphonies and other serious forms of music. The first program announced plainly the intentions and ideals of the Society, yet even in this program the directors had recourse to vocal music as an assistance to popularizing their endeavors. "The achievements of the Society in the first and last decades of its existence," says Krehbiel in his "Memorial," "differ more in respect of financial success than artistic aim." This fact is the most eloquent tribute to the beauty and seriousness of the exertions which mark the beginning of the Society." For "even many of those who were enthusiastic in their desire to advance the art had only the haziest notion of the music they were to cultivate."

(Continued in October Etude)

Report Card Form

By HOWARD H. EDGERTON

A FORM of report card which has proved highly satisfactory in the writer's work is the following:

TEL. LEXINGTON 1384

STUDIO OF

EDGAR L. HOWARD

48 SLOCUM ROAD

BOISE, IDAHO

MONTHLY REPORT OF

Pupil	Interest	Originality
.....	Harmony	Ear
.....	Composition	Eye
.....	Effort	Rhythm
.....	Promptness	Memory
.....	Technic	Analysis
.....	Theory	Concentration
.....	History	Stability
.....	Counterpoint	Result

REMARKS

KEY

A—excellent.
B—very good.
C—good, (satisfactory.)
D—fair.
E—unsatisfactory.
F—poor.
G—very poor, (no grade.)
+, more; —, less.

The date is stamped in the upper, right hand corner. Parents are informed that "c" is considered normal and that the plus sign and the minus sign are given for purposes of more exact classification. "Stability" refers to an even continuity of progress.

The Chord Family

By G. B. THORNTON

1. Dominant, the father.
2. Tonic, the mother.
3. Sub-Dominant, the elder son.
4. Sub-Mediant, the younger son.
5. Super-Tonic, the elder daughter.
6. Mediant, the younger daughter.

The Practical and Profitable Piano Recital

By LOUISE CHRISTINE REBE

SUCCESSFUL piano recital is the result of very definite planning and careful, earnest work on the part of the teacher. It is most certainly not a matter of chance. There are many things which contribute to the success of a recital—some things rather subtle and intangible. But, on the whole, most of the elements of success can be taken hold of. Let us consider for a moment the reasons for giving a recital. Three of these are outstanding:

To advertise the work of the teacher. A recital gives the public first-hand information on the quality of the teacher's work. No other form of advertising is nearly so effective.

To give the pupils an opportunity for public appearance. The preparation of pupils for public performance is an important part of a teacher's duty. The ability to play the piano does not necessarily imply an ability to play before others. This is a phase of teaching the child that needs to be emphasized.

A piano recital is also a fine stimulus to the pupils' work. There is nothing which will make a pupil work more earnestly than a knowledge that he will get a chance to demonstrate his ability in public. Identically it is unfortunately true that when parents give their children piano recitals with a not very noble aim in mind, of having their child "show off" at a recital. Therefore they will choose for their child the teacher who gives recitals.

To carry out the above aims successfully, the teacher must keep one thought in mind. *The audience must be entertained.* It must be kept in a happy frame of mind throughout the performance and at home wishing the recital had been longer. It is manifestly impossible to keep an audience in a happy frame of mind, if the pupils are ill prepared and "stuck" or "get stuck" in their pieces, or play very long compositions of more or less the same type—in other words, if no attention is given to program building, or the recital is one of those eternal affairs that begins at 8 P. M. and is over at 11.30 P. M. It is because of such facts that the piano recital is often a kind of relay race, at which small groups come just in time to hear the children they are expected to perform and then depart at the end of these numbers.

The wise and sensible teacher realizes that there must be a reason for this state of things. A bored audience is no advertisement for her work. Besides, for an amateur performer to be expected to play for a bored or restless audience is a tremendous handicap. If this state of things exists, it can undoubtedly be traced to some fault in the preparation or planning of the recital.

Let us consider some of the things that must be thought of in the planning and preparation of the recital which is usually the form of an annual concert given toward the end of the teaching season and usually presented in a hall or church auditorium.

Selection of Material

THE FIRST selected for each pupil should be of such character that it will fit that pupil not only in his physical

attainments but mentally and emotionally as well. Some time ago at a certain recital one of the best pupils on the program, a girl about sixteen years of age, played Rachmaninoff's *Prelude in G Minor*, played it with ease, with adequate technique, beautiful tone quality and musicianship. Her performance, however, left the audience cold, for she was not the proper type to be playing that number. She was a gentle rather anæmic looking, very "girlie" little girl. The piece, with its rough Cossack-like character, demanded robust playing, with power and fire. None of these qualities did she possess. In a Mozart fantasia or sonata her gentleness would have been allowed full play in her very lovely tone quality, and her delicacy of feeling would have had a chance for expression.

All teachers have that type of boy, between nine and twelve years of age, who is just "plain boy" much more than musician. He should be given the chance to play something that allows him to express his boy nature. Such a pupil, for instance, will endear himself to the audience with a good stirring little march like *Salute to the Colors* of Anthony. He thoroughly enjoys himself—and so does the audience.

Then there is the pupil who has very little musical personality or who has not been studying long enough to develop such a personality. In this case it is rather difficult to make a choice of the right piece. Here is where the showy arpeggio type of piece like, *On the Ice at Sweet Briar*, by Caroline Crawford, comes into its own. This kind requires little personality for adequate performance, yet always makes an impression on the audience, if the runs are played smoothly and in an unbroken line.

To select the proper piece for the fifteen or sixteen year old pupil who has a big hand and is slow physically and mentally, with little or no finger consciousness, is another difficult problem. Very often the slow piece with big sonorous chords, like the *Warrior's Song* of Heller, or *Crescendo!* of Per Lasson, will be found very suitable for the boy of this type. For the girl *At Evening* or one of the preludes of N. Louise Wright will do very well.

That the piece chosen should fit the temperament of the player is a precept which applies to the recital piece only. Throughout the season each pupil should of course have many types of pieces in order to develop all styles of playing. At the yearly concert, however, it is certainly wise to let a pupil play the piece that best suits his personality.

Preparation

GOOD PREPARATION for the recital is, of course, the chief means toward its success and necessarily involves hard work and patience on the part of both teacher and pupil. Each pupil must know the notes and mechanics of his piece so well that all his attention may be given to getting over to the audience the composer's thought. Otherwise justice cannot be done to the idea back of the composition.

With many pupils it is wise to select from the compositions studied during the season the one which the child likes and plays best. Two months or so before the recital may be spent in polishing this com-

position and making it a part of the pupil. In most cases this does not mean that there must be constant and unceasing work on it. Other pieces may be given, and the regular work of the pupil be carried on during this time. A few minutes at each lesson or a short period at alternate lessons can be spent in criticizing and helping the child with his piece. Two weeks before the recital, the child should play it as nearly perfect as it can be played by that child. All hard practicing on the piece is over. The two weeks before the recital are spent in calmly reviewing what he has mastered.

With more advanced compositions, the teacher may plan as far as a year ahead. Such pieces may be studied, laid aside for a month, so that the pupils may digest them, taken up again, perhaps put aside again and, finally, taken up a few months before the recital so that the finishing touches may be added.

Within the Pupil's Scope

A RECITAL piece should be well within the grade of the pupil, never too difficult for him. This cannot be emphasized too strongly. The piece had far better be a grade easier than a grade harder than the pupil's regular work. In fact, it is advisable for the composition to be easier than that to which the pupil is accustomed, so that absolute justice can be done to the piece, the pupil and the teacher.

There should be in the pupil's mind no fear of forgetting his piece, for nothing makes an audience more uncomfortable or makes a child more miserable than to "get stuck." Indeed, it is positively cruel to let an unprepared child play in public, for lack of preparation creates uncertainty and uncertainty is the basis of stage fright. The pupil should feel absolutely confident that he knows his piece. He should be thoroughly acquainted with its form (the number of themes, their development and recurrences) and the harmonic background. While finger memory is of great assistance the pupil must have as many other helps as possible. An intelligent understanding of the construction of the piece is certainly one of the most important.

The Hitching Post Plan

A LITTLE memory aid may also be used called the "hitching post plan." The teacher draws with a colored pencil a horizontal line over the first two measures of the piece, over the two measures beginning each large section, over the two beginning each important phrase, over the two ending each section and over the last two measures of the piece. These little marked sections are "hitching posts." Besides being able to play the entire piece through without stumbling, the pupil must be able to play these little parts of his piece in order, jumping from one to the other. He should also be able to play any one alone without reference to the others.

Thus the teacher may ask for the ending of the piece, the beginning of the second section, the beginning of the third line of the first section or any of the other "hitching posts," and, once he can give these at will, the pupil is not frightened even if at the recital something unforeseen happens and his fingers get twisted or he "gets stuck." There is no awful wait. The

child merely jumps to the next "hitching post" and goes on. With such thorough drill, however, there is little likelihood of the child finding it necessary to make use of this help. Most normal children, whether musical or not, can at least be taught to play the notes of their pieces accurately, in good time and without halts. It is the teacher's duty, to the child, the audience and to herself, to see that at least so much of the routine of piano playing is properly carried out. A child who cannot be taught to do so much well should not be allowed to play at a recital.

As Mark Hambourg says, "It is certainly a gift to be able to express oneself well in public, which gift some possess and some can acquire only by training." To develop the poise and confidence necessary to an adequate public performance, it is good to have the pupils play often for one another. One way of making this possible is to have two clubs, one for the younger children and one for the older. Both clubs may meet once a month or once every two months at the teacher's studio and have their members play for each other.

Stage Etiquette

IT IS at such meetings that the proper stage manner and attitude should be instilled in the pupil's mind. A few rules to be observed at the club meetings may enable the pupils to get used to the proper stage deportment by the time of the recital. The pupil should walk quietly and easily to the piano and bow politely before and after his number. He should make himself comfortable before beginning, adjusting the piano stool to the right height. Then he should sit still a few seconds to wait for the audience to settle and to give himself a chance to think about his piece before beginning.

Having decided just which octave and which set of keys he is to begin on, so that there will be no blind start, he is ready to play. He should never begin to play while taking his seat, nor start to rise before he has fully sounded the last note.

Good stage manners command the attention of any audience and, at the club meetings, these ideals of performance should be emphasized. The pupils may even be allowed to criticize one another's performance, as is done in the oral English classes in the public schools, provided that the teacher is careful to see that all criticisms are given in a kind and helpful spirit.

It is surprising to note how critical even little children become of what constitutes good piano playing, as a result of such practice. Insist that the pupils give constructive as well as adverse criticisms. They must find something good about each performance. Every child must be taught to look for certain things in the player or the playing. The following items may direct their criticism:

1. Bearing or manner. (Did the player seem pleased to be playing?)
2. Performance. (Was it smooth or halting? Did the player know his piece?)
3. Tone quality.
4. Rhythm.
5. Pedal.
6. Style. (Was the playing in character)

(Continued on page 670)

America's Giant Stride

By JOSH

DIRECTOR OF THE NATIONAL

The illustration at the bottom of this page shows the immense student orchestra at the National High School Band and Orchestra Camp, Interlochen, Michigan, on the occasion of a visit by Lt. Comm. John Philip Sousa.

"THE AMATEUR," writes Daniel Gregory Mason in a recent issue of *Harpers*, "does not do things so well technically as the professional; but from his irresponsible and joyous doing of them arises a unique set of values."

A recognition of these values on the part of educators has led to the inception and growth of the most widespread amateur movement America has ever known—the school orchestra and band movement, reaching every nook and corner of the United States and her possessions.

Fifteen years ago perhaps a thousand school children throughout the land were tasting the joys of musical self-expression as members of makeshift school orchestras. Five years later this number had increased to about ten thousand. Today our schools contain well over a million and a half enthusiastic amateurs, between the ages of eight and eighteen, glorifying our educational program with that highest form of art—symphonic music. And the movement has only started!

Inspiration in Participation

THE ALL-POWERFUL incentive behind this transformation is the supreme joy of musical participation. The motivating force is the desire for self-expression supplemented by courage of the same brand that led to the establishment of our colonial settlements, the taming of the wilderness, and the building of railroads and skyscrapers. The movement is truly and wholesomely American, and one which could not thrive in any European country at the present time.

Quite naturally such a musical awakening is being watched by the professional musician, trained and steeped in European traditions, with mingled feelings of joy and fear, joy to see the youths of America taking to the arts as wholeheartedly as they

take to baseball or the movies, and fear to see them discarding European traditions which have heretofore governed all things musical in America.

The slow, dreary European road to musical accomplishment—via scales, exercises and Bach—is no longer acceptable to the American amateur, to the horror of the professional who sees only ruin in this youthful declaration of musical independence.

Skyscraper Tactics

AN AMERICAN characteristic is economic efficiency. "Bigger and Better" is the slogan which permeates even our educational institutions. The European plan of teaching music only through private lessons did not fit into the American educational scheme of things. The mystery which has hitherto enshrouded music study was a challenge to American educators and school officials. Why cannot music be taught in classes like all other subjects and thereby become applicable to American educational methods?

But music has never been taught that way, except in rare instances, and the influence of European traditions held for a time, retarding this growth of American adolescents until, at last, attempts were made to teach instrumental music in classes, in the form of bands and orchestras. The movement dates from these experiments, the first efforts to throw off European domination over American music.

Proof of the Pudding

WHEN it was proved that a good music teacher could instruct as many band or orchestra students at one time as could a good mathematics teacher, music was at once acceptable as a regular subject in our schools. The professional musician stood aloof and cried, "It can't be done!" But it was done, and is being done all over America with increasing effectiveness as more of the European shackles are broken. The Americanization of Music Education, effected through the adoption of tunes in place of exercises, melodies in place of scales and classes in place of private les-

sons, has made musical participation an extremely popular medium of youthful self-expression.

School officials discovering that instrumental music could be taught as economically as mathematics, geography or languages and more economically than science or manual training were quick to have band and orchestra included in the curriculum and taught by regularly employed instructors paid from school funds. Thus music instruction was brought within reach of every student who could afford to buy an instrument.

The Basses on the Boom

BUT THE progress did not stop here.

It was soon evident that individual students could not be induced to purchase such unwieldy instruments as string basses, tubas or bassoons, which, though necessary to complete the balance of a symphony orchestra, are quite expensive and are not popular solo instruments, as are the cornet, violin and saxophone. Here was another real problem. Without these instruments no orchestra could perform symphonic music—and nothing short of symphonic music would satisfy our ambitious musical amateurs. "Wouldn't it be fine if the school could be induced to furnish these instruments?" thought an energetic music supervisor in the West. Next day he asked his school board for \$10,000 worth of these unpopular instruments, and the request was granted.

Another victory had been won; another precedent established. In a remarkably short time it became customary throughout the country for school boards to furnish the larger instruments for their school orchestras and bands. If a student could not afford to buy an instrument he was granted the use of a school-owned one, and the orchestras everywhere quickly assumed symphonic proportions.

But symphony orchestras rehearsed every day, while the school orchestras rehearsed but once or twice a week after school. "Why not do like the great symphonies?" asked another enterprising school orchestra leader of his superintendent, and

his orchestra, at Parsons, Kansas, began a daily class in school time, with school credit. This was in 1921. The following year thousands of school orchestras and bands became daily classes with school credits. High school boys and girls flock to join, and many schools were forced to divide their organizations into first and second orchestras and first and second bands.

When it became apparent that students beginning the study of music after reaching high school were less proficient than those who started earlier, class instruction was pushed down into the lower grades so that pupils entering high school would be prepared to enter the orchestras and bands as assets instead of liabilities. Junior high school orchestras soon reached the dividing point. Grade school orchestras neared symphonic proportions.

Further Incentives

THEN CAME the Contest. Starting in Kansas and spreading to nearly every state in the Union, the school music contest—for bands, orchestras, choruses, glee clubs, ensembles and soloists—quickly became the criterion of the musical progress of our youth. Seven bands entered the Illinois State Contest in 1924; one hundred and twenty-five bands competed in 1930. National school band and orchestra contests grew out of the state events, sponsored by the National Bureau for the Advancement of Music and the Music Supervisors National Conference.

Poor musicianship, on the part of some of the school orchestra and band directors much decried by the professional who was quick to criticize but loath to lend a helping hand, soon began to improve. Summer schools of music were overcrowded with ambitious school orchestra and band leaders, studying conducting and music literature. Heretofore classes in conducting were practically unknown in America, but now they began to rank with the most popular of music classes in all our universities and colleges offering summer courses in music.

So rapid has the growth been that American publishers have failed to keep pace



Music for Youth

MADDY

SCHOOL BAND AND ORCHESTRA CAMP

providing suitable editions of desirable music for these amateurs. A conference of the publishers and school orchestra directors resulted almost immediately in an abundance of excellent material, edited especially for school use. Then the professional scoffed again. It was sacrilege for school orchestras to invade the literary precincts of professional symphony orchestras. European orchestras transplanted to American shores and nursed by American philanthropists. Youthful musicians should be devoted to Bach, Mozart and Haydn. "No child under twenty should be permitted to attempt Beethoven," they claimed. But they were gladly to acclaim a nine-year-old violinist (Ruggiero Ricci) for his Beethoven and playing him better than most professionals.

Girded for the Fray

THE AMBITIOUS boys and girls of America were not to be discouraged by the scorn of the professional. They went to work on Beethoven, Wagner, Tchaikovsky and even Brahms without regard for complexities or admonitions. Strange to say, they found these "unapproachables" both interesting and delightful.

The surest way to get American boys or girls to do a particular thing is to tell them it is impossible. They are not interested in doing the trivial or easy thing. They are the descendants of pioneers who did many seemingly impossible things. To them the word "impossible" is a challenge not to be ignored.

While the professionals were disparaging the efforts of the school orchestras and condemning their leaders, these boys and girls—hundreds of thousands of them—were serenely living up to Mr. Mason's definition of the amateur, "irresponsibly and joyously" revelling in the music of the masters, without technical perfection but not without that "unique set of values" spoken of by Mr. Mason.

In Pittsburgh an all-city high school orchestra was formed, comprising the most competent school musicians, from all of the

high schools of the city, carefully selected for instrumental balance. Then the music supervisors of Indiana instituted the first all-state high school orchestra along similar lines. Both were strikingly successful; for the individual players, honored by being chosen for membership, appeared for rehearsals with their music memorized. Some thirty-five states have followed Indiana in this project and each year witnesses more all-state orchestras, bands and choruses.

In 1926 came the National High School Orchestra, comprising a careful selection of the finest young musicians of the nation. Three hundred strong the National High School Orchestra has assembled on five occasions, in winter, for several days of intensive training under prominent educators, culminating in concerts, given, under the baton of leading symphony orchestra conductors, for conventions of music supervisors or school superintendents. At Dallas the Convention of School Superintendents, after hearing the National High School Orchestra, passed a resolution recognizing music as one of the fundamental educational subjects and recommending that every school in America place musical instruction on a basis of equality with the other fundamentals—an objective for which music lovers had been striving for a half-century or more.

The Strength of Numbers

"WHY AN orchestra of three hundred when the European standard symphony orchestra numbers but ninety?" asks the professional. The vital reason for such a large orchestra is the impossibility of ascertaining the number and ability of the players who actually appear after enrolling for membership. In one instance it became necessary to replace sixty members in the two weeks previous to the assembling of the National High School Orchestra, because of epidemics in certain sections of the country. The maxim, "There is safety in numbers," is particularly applicable to the National High School Orchestra and to state groups of similar nature.

With twelve flutists enrolled, three may fail to appear, two may be unable to play in tune, four may be lacking in ability and four may feel so self-important that they need disciplinary attention which consists of demotion in rank, suspension from a certain number of rehearsals or expulsion. Three or four good flutists are a necessity. Daily tryouts keep the four best ones in the "solo" chairs, provided they behave themselves. All others play only in loud passages where their errors are covered by the mass ensemble. This is the educator's method.

The professional, considering only the musical effect, would select the ninety best players and send the others home—back to Arizona, Georgia, Maine and Oregon. Then, because their services are necessary, he would overlook improper conduct on the part of the remaining players. Obviously on this basis there would never be a second assembling of the National High School Orchestra. The professional method would produce better music—in a single occasion. The educational method provides the greatest benefits to the most people, a democratic principle.

They Demand More Music

THESE BOYS and girls who met and played in Detroit, Dallas, Chicago and Atlantic City demanded a longer period than a week in which to enjoy such inspiring experiences. Their demand was met in the establishment of the National High School Orchestra and Band Camp at Interlochen, Michigan, where three hundred outstanding young musicians of both sexes assemble each summer for eight weeks of intensive musical training combined with healthy recreation. Their musical and physical needs are administered by a staff of thirty symphony orchestra musicians and forty music supervisors, with weekly visits of world-famous conductors and composers who wield the baton at the weekly concerts and absorb the spirit of young America as recompense for their services.

Each summer these boys and girls exalt

their musical souls in the spiritual presence of Beethoven, Tchaikovsky, Brahms and Wagner while hearkening with present-day living composers and conductors of international reputation. Their favorite compositions are Tchaikovsky's "Patriotic" Symphony, Brahms' "First Symphony" and Liszt's "Les Preludes." Last summer's musical diet included likewise Beethoven's "Third" and "Fifth" Symphonies, Brahms' "First" and "Fourth," Dvorak's "New World" Symphony, Hanson's "Nordic" Symphony, Silliman Kelley's "New England Symphony," Schubert's "Unfinished Symphony," Tchaikovsky's "Fifth" and "Sixth" Symphonies, in a repertoire of seventy-two musical works.

The adolescent is an emotional creature, and adolescents exult in emotional music—the tragic music of Tchaikovsky and Schubert, the romantic music of Beethoven and Brahms, the mad-music of the modern composers. They are little for the moment of Bach or the pure beauty of Mozart; these are tastes to be acquired with later maturity.

True happiness comes, not from possession, but from striving, doing, being, achieving, conquering. These boys and girls are extremely happy in accomplishing what professionals declare to be impossible. Nor are they all satisfied merely to express themselves through the medium of the works of others. Many of them create original musical compositions of sufficient merit to excite the admiration of world-famous composers who visit the Camp. One such composition has been published and is often performed by professionals who would deny it a passing glance if they knew its origin.

Learning Through Doing

THE "THOROUGH theoretical foundation" demanded by the professional, as a pre-requisite to attempts at musical composition, is in direct contradiction to that ideal of American education, namely,

(Continued on page 667)



Music of the Months

By ALETHA M. BONNER

SEPTEMBER

Historic Foreword: *Thirty days hath September* an old rhyme declares, this being an allotted number of days brought forward from the primitive calendar of the Roman republic. As its Latin derivation, *Septem*, indicates, September was early made the seventh month; but, in the Julian revision, though the former name and number of days were retained, yet it was given ninth position in the final make-up of months.

Being a period of transition between summer and autumn September partakes somewhat of the nature of both seasons, with a predominating trend toward the latter, as shown in the maturity of plant life and the waning flame of summer's heat, though a formal announcement of the first day of autumn is not made until the latter part of the month, or the 21st.

A legal holiday of American origin occurs, usually, on the first Monday in September. This is known as Labor Day, and is observed in honor of, or in the interests of, workingmen as a class.

In the calendar of Charlemagne September bore the name of "Harvest Month," a name befitting this, the reaping season of the year. But, with the establishment of the modern public school system and the selection of September as the first month of the scholastic calendar, it is now closely associated with the educational program of varied nations, and is better characterized as the "Opening-of-School Month." Though in September, according to Hood:

*Boughs are daily rifted by the gusty thieves,
And the Book of Nature getteth short of leaves,*

yet, for many a school-boy and girl, in this month "the Book of Knowledge openeth her first page."

Program for September

- Piano, 4 Hands (Labor Day Numbers)**
 - Reapers' Song (1).....Moritz Vogel
 - Firemen's Galop (2).....Edmund Waddington
 - Anvil Chorus from *Il Trovatore* (3).....G. Verdi
- Arranged by H. Engelmann
 - March of the Legions (4).....G. Karganoff
 - Overture to "The Barber of Seville" (5).....G. Rossini
- Piano, 6 Hands:**
 - School Day Joys (3).....Wilhelm Kramer
 - Children's Quadrille (3).....Geza Horvath
- Musical Reading:**
 - Cured!.....Mildred Adair
- Piano (1st and 2nd Grades)**
 - School Boys.....F. Dietz
 - A School Dance.....Louise N. Wright
 - Arithmetic.....Theodora Dutton
 - History March.....H. Engelmann
 - Football Galop.....W. Berwald
- Piano (3rd and 4th Grades)**
 - Public School March.....Daniel Rowe
 - The Grade School March.....George S. Schuler
 - High School March.....R. W. Gebhardt
 - In September.....F. R. Webb
- Violin and Piano:**
 - School March (On G String).....M. Greenwald
- Choruses:**
 - High School Cheer Song (Unison).....Alice L. Woodcock
 - Tackle It (Boys' Chorus, 4-Pt.).....Ira B. Wilson
 - Happy Days (School Chorus, 2-Pt.).....Adam Geibel
- Two Violins and Piano:**
 - School Picnic Galop (2).....H. Necke
 - Our Boy Scouts (2).....M. Greenwald
 - A B C Blocks (2).....A. C. King
- Children's Songs:**
 - September (Sapphire).....George L. Spaulding
 - The Whistling School Boy.....Daniel Rowe
 - Alphabet Song.....Paul Lawson
 - Home from School.....Gertrude M. Rohrer
 - Wise Little Owl (Action Song).....Eduard Holst
 - Laughing Boys and Girls (Action).....Jules Vernon

- Adult Voices:**
 - I Can't Do This Sum, from "Babes in Toyland".....Victor Herbert
 - Three Little Maids From School, from "The Mikado".....Gilbert and Sullivan
 - In Sweet September.....Hope Temple
 - A B C (Duet, Soprano and Bass).....J. Parry
 - Four Violins and Piano:**
 - Childhood Days.....C. d'Alessio
 - Operetta For Children:**
 - Day Before Yesterday.....Cynthia Dodge
- (The stage-setting is a history book. Time, 30 minutes)
- Operetta For College Students:**
 - The Pennant.....O. J. Lehrer
- (Time, 2 Hours)

To Judge the Pupil's Progress

By W. L. CLARK

- NOTE the pupil's
- accuracy in reading notes.
 - facility in memorizing.
 - confidence in playing before an audience.
 - ability to "hold his own" in orchestra work.
 - interest in musical history and musical happenings of the day.

"Talent is but an instinctive attraction for the things we are doing."—PACIFIC COAST MUSICIAN.



From a Painting by Henry Bacon

A MUSIC LESSON IN THE TYROL

MASTER DISCS

By PETER HUGH REED

THE strangeness of opera being one of the oldest institutions in existence has often been remarked. Yet a historical search for its origin leads us back, we are told, into the history of ancient Greece. With its varying artificiality of emotions and thought, opera has come to us through the ages from a period previous to the Christian era, affording a curious two-fold satisfaction to the admirers of the drama and of music. It would be almost incomprehensible to think of any great operatic repertoire of today without Gounod's "Faust" and Rossini's "The Barber of Seville." Both are unique in their own categories.

These popular operas have long been admired for their melodic freshness, their musical spontaneity and their effective treatment of the story under hand. Furthermore, each being a foremost work, their universal popularity is more than justified.

Strange to say, until recently neither of these operas has been available in a complete recording. However, the omission of both having been simultaneously taken care of by two different companies, it remains only to speak of the intrinsic value of these sets.

Columbia presents Rossini's "The Barber of Seville" complete on sixteen discs—two albums. The cast, an unusually good one, includes Mercedes Capris as *Rosina*, Dino Borgioli as Count Almaviva, Riccardo Stracciari as *Figaro*, and Vicenzo Bettoni as *Don Basilio*.

Rossini wrote his music to a libretto adopted from Beaumarchais' delightful comedy, "The Barber of Seville," in the record time of thirteen days. This amazing feat would seem to refute the stories of his incorrigible laziness with which he was accredited by his contemporaries—the truth of his indolence were not an established fact. Such a burst of energy was an all too rare occurrence with him, being never again duplicated before or after.

The Columbia recording of this opera is a distinguished one, enlisting as it does the interpretive artistry of Stracciari who has long been famous for his performance of *Figaro*, and of Borgioli, one of the finest lyric tenors of our day, as the Count.

An Ancient Legend

THE RELIGIOUS features of the legend from which Goethe evolved his dramatic poem, "Faust," are of vast antiquity, and its fundamental idea, we are told, is older than Christianity. The love-story, however, which dominates the opera book, was entirely Goethe's own creation. Gounod first became interested in "Faust" as an operatic subject in 1856. In 1858, he completed the score, but it was not until early in 1859 that it was first presented. Although not an immediate success, "Faust" soon became a great favorite with both singers and public alike. It is safe to say that since that time practically every great prima donna soprano has sung the role of *Marguerite*. The Victor recording of this opera (their set M105) was made in France and is therefore authoritative in its presentation. The cast includes the veteran basso, Marcel Journet, one of the greatest living bass singers, as *Mephistopheles*, Cesar Vezzani as *Faust*, Mireille Berthon as *Marguerite*, and Louis Mura as *Valentine*. Henri Busser conducts the orchestra and chorus of the Paris Opera.

The performance of this opera on discs is a thoroughly artistic one, the singing and diction, two essentials of perfect enjoyment with operatic recordings, being unusually fine. It is a complete presentation of the score, since it includes an important part, the *Walpurgis Night Scene*, usually omitted. This scene contains the ingratiating ballet music.

Two excellent single discs, containing arias from operas, are Elisabeth Rethberg's singing of *Desdemona's Willow Song* and *Ave Maria* from the final act of Verdi's "Otello" on Victor disc 7393; and Alfred Picaver's singing of *Walter's Am stillen Herd* and the *Preislied* from Wagner's "Die Meistersinger" on Brunswick disc 90171.

The Cyclic Sonata

CESAR FRANCK'S sonata for violin and piano has long been a universal favorite in the concert-hall, and unquestionably one of the most popular works of

(Continued on page 670)

Twenty September Business Hints for Practical Teachers of Music

By MARTIN FORD COMMER

I Confidence

BUSINESS conditions last spring, while veiled from the attention of many by apparent money stringency, fully revealed enormous activities in the hints of many of the leading industries, all pointing to a large movement of merchandise this fall and winter and in probability "good business conditions." Therefore approach your fall business with confidence.

II Modernity

THIS is no time for moss-grown methods, instruments or surroundings. If you want success in music teaching you simply must keep in step with the times and let others know it.

III Service

TAKE your studio a center of musical interest for the community. Not people in the way of coming there nor music alone but for worth-while social or intellectual diversion as well. For instance, if you have a friend who has an amateur movie apparatus, give an exhibition; if you have a friend who can talk on art, give an art evening; if you have a friend who can discuss intelligently the best books, have a literature evening; if all these within the grasp of your means. Never let a week go by without some demand upon public attention. Take the motto of the Prince of Wales, *Ich bin (I serve)*.

IV Advertisement

DO NOT make the ludicrous mistake of thinking that your calling is too dignified for advertising. Dignified advertising has never yet hurt a teacher. One teacher we know gave all of her pupils large filing envelopes in which to place their music for preservation at home. But the envelope she had pasted the top of her letter paper in this fashion:

Studio of
Mary Chandler Gaines
Instruction in Pianoforte Playing
Based upon Approved Modern
Methods
3374 Watson Boulevard

Everywhere that envelope went it was an advertisement.

V Independence

IF YOU are a private teacher do not be afraid of the bugbear of the big conservatory. Every conservatory once started in the mind of one man or one woman. You may be one someday yourself. If you are good enough in every way, pupils will come to you. The cities with the biggest conservatories have the most successful individual teachers.

VI Abuses

DO NOT "break down" on demanding advance payment. All schools and colleges demand this, and there is no reason why the music teacher should not.

It is the only successful way ever found to combat possibly bad credit and the missed lesson evil. If it does not exist in your community, get the teachers banded together and institute it. You will be bothered to death until you do.

VII Solution

DO NOT countenance the missed lesson abuse. If you do not already use them, write to the publisher of this paper and secure the "missed lesson slips" issued by the Philadelphia Music Teachers' Association, to insert in bills and correspondence. These are sold at the nominal rate of one hundred for twenty cents.

VIII Promptness

BE BUSINESS-LIKE. Ninety-nine per cent of your patrons have fathers who are business men. You cannot possibly lose their respect more quickly than by being careless in your business habits. You know how promptly you get the telephone bill and the light bill every month. Let your own bills go out with the same promptness, and see to it that they are invariably correct. If payment does not come in ten days, get after it at once. Right-minded people expect to pay their bills promptly and will not think any less of you because you are attending to your business.

IX Personality

YOU ARE being watched by everyone with whom you do business, and in a sense they are estimating the value of music by the effect that it has upon you. If you are slouchy in appearance, dress in bad taste or in outmoded clothes, if your studio is run down, if you are careless in your habits and in your language, they will say, "Well, if music can't do any better than that, why should my child bother with it?" We know of far more teachers who have "lost out" because they personally betrayed their art by their personalities than we do of those who have lost by lack of musical ability. It is always a tragic thing to see a teacher with a deficient personality and careless habits, but with fine talent and experience, taking a place below some individual of far less talent and proficiency but with a fine manner, style or what the public calls "class." Yet the world is filled with these misfits who are always blaming everybody but themselves.

X Criticism

ABOVE all things, do not waste your time criticizing or gossiping about your competitors. Why is it so many teachers make this mistake? If you are so good that you put your contemporary in the shade, prove it. Do not talk about it. If you were to ask any of the business men in the community what is one of the worst blunders you could possibly make, he would probably tell you it is "running down a rival." Form the gentle habit of keeping your mouth shut when anyone discusses the teacher on the next block.

XI Publicity

WHAT about your publicity? Are you looking for immediate returns?

You will probably be fooled. Publicity does not come about in that way. All good publicity is cumulative. It grows like a snow ball. The advertisements you present to-day may not bring fruit for a month. In music, publicity of some kind is imperative. Not to have it is to court extinction. All publicity is not printer's ink, not by any means. The best is always results, that is, the successful playing of your pupils; but we have yet to meet the teacher who can get along without printer's ink. If you are in a quandary as to how to shape your advertisements, you will find sensible practical suggestions in "Business Manual for Music Teachers" by Bender (\$1.25) and "Teaching Music and Making it Pay" by Antrim (\$1.50).

XII Propagation

WHERE do pupils come from? Where did you come from when you went to your first teacher? Ten to one you did not go there of your own accord. You were led there gently by the hand by some loving or determined parent or friend who had your best interests at heart. Therefore, does it not seem that your first rational step as a teacher is to prepare musically the soil from which pupils grow? Very few teachers think of this.

The parents must be convinced that music is a very desirable and profitable investment for any child. The writer has been noting with pleasure how this magazine has literally been saturated with facts and truths fostering this idea. Any home to which such a magazine goes regularly is prepared soil. It would cost the teacher a fabulous sum to secure and "plant" this information in any other way. The writer, time and again, has sent the parents of his pupils subscriptions to musical magazines, because he was convinced that there could not possibly be any better business insurance. Business houses employ such means with great success. Newspaper clippings are also valuable. If you see a good article in your local daily, buy fifty copies, cut out the article and mail it to your patrons. To put life into business you must be alive yourself. Do not forget that America is a very young and growing country. New social strata are constantly coming to the top. If you want the children to be interested in culture, you must get the parents to understand that there are more important things in life than golf balls, playing cards and gasoline.

XIII Radio

"THE RADIO is going to put me out of business!" *Micow!* How many times do we hear that wail. Of course it will put you out of business if you do not realize that it is in many ways one of the greatest aids you can possibly have. No one should watch the radio programs more closely than you. When you see any work in which any of your patrons should be interested, run to the telephone. "Is this Mrs. Roberts? Well, I called you to say that to-night over WLQ a pianist in Chicago is playing the Liadoff *Music Box* which I have been teaching Kate recently. Oh, you like it, do you? I am so glad. It is written in exquisite taste and I actu-

ally think that such beautiful things have an effect upon the taste of the player."

Or, "Hello, Mr. Crane; have you seen the program that is coming in on KDZY at 10.30? It has some of the most modernistic music of the day. Of course you are not likely to enjoy it, but I just thought you would be interested. Then at ten the Chicago Opera Company is doing 'Martha.' Oh, you do like the old Dorn arrangement I am giving Willis? Yes, yes. Melody, that's the idea. That is just why I gave it to him. Don't worry I will have him playing Bach when I get his interest through melody."

XIV Simplicity

TALK plain words that people understand. The time is past when physicians spoke only in Latinisms. People want to know the facts. When you speak to a prospective pupil, do not try to bewilder him with words he does not understand. Such words do not make him think any more of you. Be a mixer. Do not act like an alien speaking a strange tongue.

XV Leisure

ONE OF the music teacher's best business arguments now is the profitable employment of leisure time. Everybody knows that our working hours are growing shorter with the multiplication of machines. What good is the machine unless it administers to give us leisure? What good is leisure if we set out with all possible energy to dissipate it? Point out to your patrons that it is apparently a part of the divine scheme to provide music in enormous profusion for a world that otherwise would grind itself to death with machinery. Point out to them that the strain upon the human individual is one hundred times that which his grandfather sustained. Grandfather may have "worked his hide off" in the field, in the store, in the office, in the mine or at the forge; but he went home to honest rest and the company of his family and simple, refreshing amusements.

He was not whisked to his door through a human sewer like the subway. He was not harassed by sound pictures showing wholesale murder. He was not catapulted through the air. He, in other words, lived like a human being at work and at play. His diversions were those which expanded his mind and rejuvenated his body. The result was that he lived longer, as we shall all live longer if we meet the problem of modern living conditions by investing our leisure sensibly instead of burning it up like dead leaves in the fall.

XVI Fees

BE CAREFUL how you fix your fee. Your fee should be just right. If it is higher than your community can stand, you cannot hope for success. It should not be extravagant, but it should not be paltry. The writer recently heard of a teacher who had a pupil whose father was a druggist. The father objected to a fee of two dollars a lesson. The teacher said, "Mr. Blank, how much do you charge for an ounce bottle of Coty's perfume?"

The parent saw the point at once and withdrew his objection.

No one can study the fee problem but yourself. In many communities the fee for the well trained teacher parallels that of the doctor. Remember that in many cases the music teacher's education has been quite as expensive as that of the doctor, and the doctor can treat four or five patients while the teacher gives one lesson. There is justice in all things; see that you get it. If there have been systematic wage reductions in your community, better run to cover by reducing your own fee rather than obdurately sticking out for high prices. When wages go up again go up with them. Your own dollar buys much more to-day than it did a year ago.

XVII Extra

AN OCCASIONAL extra lesson is often possible. People like "something for nothing"; it is "human nature" in its first stages. Make these lessons as

good as your very best, and use them as rewards. When your time permits, they will prove very fine advertising.

XVIII Local

INVITE business criticism. The quickest way to get the interest of a prospective pupil's parent is to get him interested in your work by inviting his criticism and aid in your business methods. He knows about business and likes to talk about it, and you may get some very valuable hints that fit local conditions.

XIX Opportunity

WHEN possible, work in with all local agencies, the churches, the schools, the newspapers, the theaters. Be your own contact man. The writer knows of one teacher in Ohio who actually had on salary two solicitors who went about the country developing business as "contact men," just like an ordinary business house. "How horrible!" says some nose-lofty aesthete. Not at all! This man was a

Leipzig graduate and a high-class man in every respect, determined to develop the musical interests of his community to the utmost.

XX Paramount

MOST of all, remember that all of the foregoing is quite worthless if you do not grasp the great essentials of your art, if you do not have a high conception of the beauty and purpose of music and if you do not have the proper training for the work you set out to do.

Recapitulation

Finally: Be confident. You know what it means in playing. Use the best procurable means. Make your studio a real center of interest. Advertise liberally, artistically and sensibly. Do not fear the big conservatory; feed it if necessary. Require advance payments. Be businesslike.

A Critical Digest of Music and the Masters of Music

By ANTON RUBINSTEIN

Translated from the German by Dr. Clarence Ohlendorf

PART X

THE PERIOD of today is not a transition period. If something will come out of it, time will tell. I will not live to see it; and I cry till the waters of Babylon arise and for me the harp is mute. I have tasted from the tree of knowledge and lose thereby the Paradise of enjoyment. With me remains but the remembrance. Of course no one can speak of the future. I speak of today. Whether something beautiful and great shall come we cannot tell.

As regards the living—such as Brahms, Dvořák, Grieg, Goldmark, Massenet, Saint-Saëns, Verdi, Gounod, and Tchaikovsky, in composition and Joachim, Sarasate, Bülow, d'Albert, Stockhausen, Fauré and Patti in virtuosity—*De vivis nihil nisi bene* ("Of the living nothing not good"). Most of them are children of an earlier epoch. I speak of offshoots.

Making Music Popular

THERE IS too much music written to-day. I have written much. I have been asked for my opinion whether or not I am for generalization in music. I could never finally decide. It is indeed to be wished that the masses could know the master works of art, hear them and get a musical understanding. Thereby it is hoped much music shall be composed and played by garden-folk, at concerts, in music schools, at symphonic concerts. But, on the other hand, music demands a feeling, a culture, and that only musical ones can have. It demands the exquisite for the exquisite—seemingly something mysterious—which on both sides is right. I would not like to hear the "Ninth Symphony" or one of the last string quartets or one of the last sonatas of Beethoven in a garden or at a folk concert—not out of fear of its being not understood but for fear that they might be understood. (Another one of my paradoxes.) I am not certain of the great value of the art museums. I believe that the musical art is bounded by other cultural rules for the general public than are the plastic arts. I am of the earnest opinion that, from hearing much and writing much, it is hard for the musician of today to concentrate (a necessary condition for work); for he is concerned about hearing the com-

positions of other composers. After a strenuous winter season, and always more music festivals lasting until June, I must wonder at the abnormal love of the people for music. They must be music sick, when they listen three times a day to a concert. If the concert were varied with dances, folk-songs and military marches, it would be different; but no, it is always "Tannhäuser," "The Magic Fire," Mozart and Weber.

With the Editors

THE QUESTION ARISES, "What are the best editions of the masters?" The *Capellmeister* and virtuosi take pleasure in changing works of the classicists. Wagner and Liszt are largely to blame. There are constantly tempo changes, fermatas, ritardandos, stringendos, crescendos, which the composer did not write. There are editions with effects of the orchestra added to the piano solo; editions that place two melodies into one piece of instrumentation of a Chopin piano concerto (Liszt); and even, "terrible to say," the addition of instruments to Beethoven's "Ninth Symphony" (Wagner); the ignoring of repeat signs, and many other things. The last point is noteworthy. In Haydn, Mozart and Beethoven especially, the repeat signs are integral parts of the composition. They are of psychological necessity—not mere traditional custom. Perhaps only in the *Adagio* of the "Jupiter Symphony" of Mozart and in the repeat of the *trio* of the *Scherzo* of the "Ninth Symphony" are the repeats of doubtful nature. In Schubert, with the exception of the *scherzo*, they are generally used. But, for example, in the first movement of the *trio*, D major, in the last movement of Opus 57, in the second movement of the *trio*, B major, and in the string quartets or symphonies of Beethoven, the omission is a crime. Also excisions (especially in the case of Schubert) become nothing less than destruction. What should one say about these changes? The *Capellmeister* always says it is for the best interests of the composer and composition; which reminds me of the inquisition, when the people were burned to save their souls. A few works have become popular through changes.

The Subjective in Music

IN MUSIC, everything is subjective. The term "objectivity" is meaningless. Every performance, except that by a machine, is subjective. The object remains the same (that is, the composition) and is not dependent on the mannerism of the performance. Therefore it is subjective, and how is it thinkable otherwise? Are there two persons of the same character, same nervous system, same physical complexion? Why not differences in striking the piano, in the tones in violin and cello playing, in singing, in directing? If the rendition were objective, then there would be but one right rendition; and we would all have to copy that one. Naturally if subjectivity turns an *adagio* into an *allegro*, or a *scherzo* into a *funeral march*, that is nonsense; but an *adagio* with a given tempo because of one's own feelings cannot be called objective. Should it be different in music than in the other arts? Is there only one way to play "Hamlet" or "King Lear"?

The younger Russian school in instrumentation is the fruitful result of Berlioz and Liszt with the addition of Chopin and Schumann, whereby it becomes reflected nationalism. Its work is based upon finished technic and masterful coloring; but it is poor in phrasing and form. Glinka is the representative. Most all write small numbers and call them national music to hide their inventive weakness. If something will come from it, I cannot tell; but I believe that the character of the melody and rhythm of the Russian folk-songs will become fruitful. Also the oriental music, especially in Russia, is adaptable to enrichment. In fact some of the representatives of the new school are not without good talent.

Women as Composers

THE ADDITION and increase of women in the musical art (I except song, in which she has done well) dates from 1850. I hold this to be a failing of the art. Two things fail, in a woman, for both practice and composition—subjectivity and initiative.

They cannot get past the memory stage; (Continued on page 673)

Represent music; dress in the best you can afford and let the public admire the effect of music on you.

Do not waste time criticizing contemporaries.

Remember that publicity is cumulative and do not stop.

Develop the musical demand of your community by widespread use of musical magazines and other printed matter.

Capitalize the radio.

Be understandable; that is, be a mixer. Stress the value of proper use of leisure time.

Fix your fees right.

Extra lessons pay.

Get business hints from your clients.

Coöperate with all local agencies.

Art always. No business tricks will make up for lack of art.

New Fashioned Dry Goods Advertising

BELOW is a Macy advertisement as it appeared in a New York newspaper. This is another reflection of the genius of Kenneth Collins, Macy's "million dollar" advertising expert.

Mr. Collins' job is to sense public opinion and to reach it through unusual appeal. Here he has capitalized the great and evergrowing interest in Music. Fifty years ago no business man would have tolerated such an advertisement; but Mr. Collins knows that anything pertaining to music will now catch the public eye—and therefore this extraordinary bit of publicity.



We made a mistake on that score!

In a recent fashion advertisement on the return of taffeta, we referred to the musical composition "Rustle of Spring" which we blunderingly attributed to Rubinstein.

Well—music may have charms to soothe the savage breast—but musical errors make people savage. Immediately our dear and well informed public pulled us up short—put us in our place. We've been twitted and taunted and scoffed at. Because it seems that Christian Sinding wrote "Rustle of Spring".

You see it was this way. We were thinking of—

da dum de da dum de da dum de da . . .

which any nit-wit ought to know is the Melody in F. What we should have been thinking of was this—

la la la la la la la le . . .

We may not have much of an ear for music nor much of a memory for composers—but we do have an ear and an eye for Spring fashions. And, as we were telling you when the slip occurred, TAFETTA'S BACK. We are sorry that we sinned against Sinding—so now we're rescinding! But the quaint new dresses with the little taffeta capes are as beguiling as if we had made no mistake. Come in and see them.

THE BETTER DRESS SHOP—Third Floor

MACY'S

34th STREET & BROADWAY



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRABEL
 FAMOUS BAND TRAINER AND CONDUCTOR



Looking Forward with the Instrumental Director

NOW THAT another school year has begun it is well for the instrumental director or supervisor to take inventory for the purpose of discarding any shopworn ideas and methods which have not been fruitful in results and so for the purpose of introducing new methods which are more likely to attain the desired results.

If his organization has failed to gain the measure of public acclaim and approval that he wished for, or has failed to receive a high rating in any contest in which it may have entered, it is high time that he search out the reasons therefor with a view to changing his method of procedure.

The one great purpose of public school music is the widespread appreciation of fine music. Those who have the musical work of the schools in hand must ask themselves, Are we intensely interested in developing an understanding in our community of some of the finer things in musical literature? Are we enthusiastically endeavoring to impart to our pupils a true understanding of music?"

Some, unfortunately, do not accept their high responsibility. On the contrary they often assume that the sole function of the school band or orchestra is to provide some entertainment—or "pep"—in conjunction with class plays, games, student rallies and so forth.

If the instrumental music program were intended to serve no higher end than this, no serious thought would be required for its achievement. But since the chief function of the school band and orchestra is the development of a more general community interest in good music, then it behooves all to take thought for the development of greater musicianship within these organizations—it being impossible to present good music interestingly and artistically except through the medium of well trained organizations.

Elements of Musicianship

THE ENSEMBLE is dependent upon the individual members, and it is essential that we strive to develop real musicianship first within the organization. A performer may be an asset to the ensemble only when he has acquired a fair knowledge of rudiments, a reasonable technical facility through the proper study of scales, chords and technical exercises, a thorough knowledge of rhythm, a sure rhythmical feeling, a pleasing quality of tone, a knowledge of artistic phrasing, and a sensitive feeling of expression.

The general public may have but slight knowledge of tone quality, tone color, dynamics, phrasing, precision, tonal balance and tempo, but it can readily recognize a vast difference between a fine organization and a mediocre one. The public may not be able to analyze the good or bad points

as exemplified in the performance of an organization but it will immediately know that the ensemble that plays well in tune sounds far more pleasing to the ear than the one which plays out of tune, and that the one which performs in an expressive and dramatic manner affords far more pleasure and thrills than the one which plays in an expressionless and unfeeling manner. It may not know why the organization that phrases correctly and expressively sounds so much more pleasing than the one which persistently ignores the important matter of phrasing, but it readily recognizes that there is an immense difference.

These things being true, the wise director will begin now to remedy such defects as may exist in his organization and set a new standard of achievement for the new year.

Tone Comes First

THE FIRST requirement is the development of a pure, pleasing and flexible quality of tone. Consideration should be given to correct bowing and embouchure, but these alone will not assure a pure tone. There is nothing so effective for the development of good tone quality as the proper practice of long tones—and this applies equally to flute, violin, cornet, clarinet, tuba and all string and wind instruments.

Since but few players are instructed correctly in this practice by private teachers it should be done in class. Scales, or portions of scales, can be utilized for this purpose. The director should begin first by playing each tone of a scale *forte*, about six slow counts in duration, with an interval of several counts between tones. He should open each rehearsal with five to ten minutes of this work. After a few rehearsals he may begin to vary the procedure by playing *mf*, *p*, *pp*, a long *diminuendo* from *ff* to *pp*, a long *crescendo* from *pp* to *ff*, a *swell* and so forth.

By doing this work in unison the players will learn to listen to the tones of the other players and to accommodate their tone to that of the ensemble. They will soon learn to adjust the pitch of their instrument so as to be in tune with the others, with the result that good intonation will begin to be realized. In all this practice great care should be taken to guard against the tendency to play sharp on a crescendo and to play flat in a diminuendo. *Only a good band or orchestra can play in tune while playing a pianissimo passage.*

Many directors utterly neglect this unison long tone study but, if it is found helpful by Kreisler and Casals, it is good enough to engage the attention of our amateur orchestras. If such performers of wind instruments as Georges Barrere, Langenue, Mantia and Cimera find it an essential daily practice it is surely necessary

for our amateur bands. It is the best method of developing a rich quality of tone and surety of pitch.

The Technical Foundation

FACILITY of technic consists of several integral parts such as correct bowing or tonguing, fingering and knowledge of scales, broken chords and so forth. In considering technic we must understand that scales and scale elements, and chords and chord elements constitute the entire fabric of music, and consequently are the basis of all technic. How can we then hope to develop a thorough technical foundation while ignoring the study and practice of scales?

Franz Liszt taught his pupils to play their exercises and studies in all twelve keys. This he did not only to develop the ability to transpose readily, but he felt that this method would serve to develop an ample technic in much less time than by the older methods which had employed a great mass of purely technical studies.

Carl Czerny once said to a pupil, "You wish to know how good a player you may become? Then tell me how much you practice the scales."

Many pupils learn three or four scales and wholly neglect the remaining ones, while study of the chromatic scales is entirely avoided. The impression has been general that a band can not play well in sharp keys and that an orchestra can play only in sharp keys. Pure foolishness! The only reason is that many bandmen have been too lazy to learn all the scales and keys. It was probably true that players were at one time handicapped by the crude instruments in use, but with the perfected wind instruments of today this theory needs to be discarded. The time is coming when band arrangements will be as often in sharp as in flat keys. Many band arrangements would be easier of performance if placed in sharp keys.

Where Violinists are Made

JOSEF LHEVINNE said that "during the first five years the backbone of all daily work in the Russian music schools is scales and arpeggios. The pupil who attempted complicated pieces without this preliminary preparation would be laughed at." Think of the great number of famous pianists and violinists Russia has produced! Artists all agree on this point. Can you imagine Horowitz, Elman, Kreisler, Casals, or Paderewski neglecting daily practice of scales and broken chords?

In addition this unison scale work also develops all the principles of true ensemble playing—precision in attack and release, tonal balance, rhythmic and dynamic flexibility, musical expression, and the rudiments of correct phrasing. That is, these

things will result if the work is done intelligently, carefully and conscientiously. And this work, if done at all, should be done with the same meticulous care as would be exercised in the rehearsing of an overture.

A detailed outline of this method of practice is set forth in the October, 1930, issue of THE ETUDE, and a review of this discussion together with the many examples given would be salutary.

The ability to read well at sight consists largely in the ability to analyze readily all manner of rhythmical combinations. We have all known performers who could play difficult solo or ensemble numbers quite brilliantly after having learned them by a slow and arduous course of practice—yet were unable to play a simple melody at sight. A band's rating in the sight reading contest last year is a good gauge of its ability in this direction. The article on "Rehearsal Routine," page 23, in the January, 1931, issue of THE ETUDE gives a detailed system of teaching rhythmic feeling and sight reading.

Grammar and Punctuation

IN THE study of any other language we are first required to learn the grammar of that language. In the study of music the grammar of the language is often entirely ignored. Many teachers are evidently entirely ignorant concerning its very existence. But music does have a grammar! It has clauses (motifs), phrases, sentences, paragraphs. It also has a corresponding punctuation including periods, commas, exclamation points, question marks and so forth. And these require the same inflection of voice as would be accorded the spoken language.

Without going into the subject as fully as it deserves we may say that the most primary requirement for correct phrasing is that of correct breath taking—that is, breathing only at the close of each phrase. Phrases generally consist of two, four or eight measures—being dependent upon the number of beats in a measure and the speed of the movement. In a two-four *andante* or *maestoso* two measures would generally constitute a phrase, while eight measures would more often constitute a phrase in a military march or any two-beat allegro movement. Phrases are often of irregular formation (not so clearly defined as in a Stephen Foster ballad), and it is often necessary that the director carefully mark such phrases so that they will not be broken by some of the players.

How often have you heard a clearly defined melody so disfigured by a careless or ignorant player that it was scarcely recognizable? Something similar to the following, for instance, is often assayed: *In the*

(Continued on page 663)



SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



Recognition Which Colleges Should Give to High School Music Study

By F. EDNA DAVIS

SPECIAL ASSISTANT, DIVISION OF MUSIC EDUCATION, PHILADELPHIA

IS MUSIC study education? Is it capable of producing the same degree of mental development that the study of the "academic" subjects produces? Is it essential to culture? Is it sufficiently capable of standardization that there may be established a reliable basis for its evaluation? Is the teaching of music in the high schools of such caliber that it ranks with that of other subjects in the high school curriculum?

The above questions, if asked of the leading colleges and universities twenty years ago, would have brought most unfavorable responses. Few colleges recognized music in any form as far as accreditation was concerned. Colleges had glee clubs and some types of instrumental ensembles, but these organizations were largely social and functioned accordingly. The type of music used by these glee clubs and "orchestras" was not of standard grade. The orchestras approximated neither symphony orchestra size nor instrumentation. Music under these conditions was mere pastime.

A Federal Survey

TWELVE years ago a survey called "Present Status of Music Instruction in Colleges and High Schools" was made under the direction of the United States Bureau of Education. A questionnaire was sent to all the colleges and universities in the United States. Returns were received from four hundred and nineteen out of five hundred and eighty-five institutions addressed, most of the important institutions being represented among the replies. In those institutions which failed to reply it is safe to assume that no music credits were given, the "special subjects" being agriculture, mining, mechanical arts, polytechnics, forestry, engineering, and so forth. According to traditions of the technical school, music would be more or less out of place.

In the questionnaire sent to the colleges, information was asked concerning (a) the entrance credit granted for work done in music in recognized high schools, (b) information regarding college credit to count toward a degree, granted for work done in music in the college.

At that time (1919) it was evident that fewer colleges accepted music for entrance credit than did not accept it. That is, one hundred and ninety-four institutions (forty-six and three-tenths percent) allowed credit for some form of music study while two hundred and twenty-five institutions (fifty-three and seven tenths percent) did not allow entrance credit in any form of music. However, even at that time, more colleges offered courses in music for credit than otherwise. Two hundred and thirty-two colleges (fifty-five and three

tenths percent) offered music courses. One hundred and eighty-seven colleges (forty-four and seven tenths percent) had no such courses.

It was felt by the Bureau of Education that the findings of the questionnaire justified the following conclusions: that the universities and colleges of the country were showing a wholesome and increasing interest in music as an educational, social, cultural, professional and vocational subject, that the respect for music as part of a high school and college curriculum was growing, that there was evidently a chance that music would find her niche in the educational structure.

Art Publication Survey

A QUESTIONNAIRE, similar to although less far reaching than that of the Bureau of Education, was sent out in 1918 by the statistical department of the Art Publication Society of St. Louis. The results of this questionnaire showed that there was a very slight increase in the percentage of colleges granting entrance credit. Only fifty percent of the colleges sufficiently recognized the educational value of music to grant entrance credit for it. After sending the same questionnaire four years later, a considerable increase in the number of institutions allowing entrance credit was indicated. It was the thought of the Art Publication Society to offer help to private teachers and to schools in so standardizing and improving the methods of teaching music that the colleges would recognize this progress and acknowledge music study as an integral part of education.

Nation-Wide Returns

IN 1930, the National Bureau for the Advancement of Music published the findings of an exhaustive survey of the college music question. The survey was made by the Research Council of the Music Supervisors National Conference in cooperation with the National Bureau. Information from almost six hundred institutions, representing the entire country, has been obtained and is presented in the aforementioned publication.

Again a questionnaire under the headings of entrance credit and credit bearing courses within the college was distributed. To this questionnaire, five hundred and ninety-four colleges replied. Of these five hundred and ninety-four institutions, four hundred and fifty-two (seventy-six percent) accept music for entrance.

In considering the amount of credit accepted, it must be based on the custom requiring fifteen units or credits for entrance into college. A "unit" or "credit" is usually understood to mean "a course

covering an academic year that shall include in the aggregate not less than the equivalent of one hundred and twenty sixty-minute periods of class-room work, two periods of shop or laboratory work being equivalent to one period of prepared class-room work."

The amount of entrance credit accepted varies from one half of one credit to seven credits. One or two credits, however, are those most frequently found. More institutions allow two or more units (two hundred and seventy-one) than allow less than two units (one hundred and eighty-six). In most cases (three hundred and eighty-three) the college requires only a certificate from a recognized high school; in thirty-two cases an examination is required; and, in six cases, both examination and certificate are required. In most cases, also, a university will accept music credit in any of its colleges, but a few accept the credit only in the music or fine arts departments, while a few others grant additional credit in the above named departments.

It is interesting to note that the number of colleges accepting only theoretical music (theory, harmony, history, and so forth) for entrance has decreased. Only eighty-six of four hundred and forty-six institutions still require harmony. At the present time, most of the colleges permit the one or two points of credit granted for entrance requirements to be distributed among any recognized types of music education.

College Courses Offered

OVER three-fourths of the five hundred and ninety-four colleges represented offer instruction in music, all but ten of these counting the credit toward a degree. Three hundred and seventy-one institutions count credits in music toward a Bachelor of Arts degree, one hundred and seventy toward a Bachelor of Science degree and one hundred and forty-nine toward a Bachelor of Music degree. A small number of institutions grant music credit toward Bachelor of Music Education, Bachelor of Science of Education, Bachelor of Philosophy. Thirty-three institutions accept music as part of their requirements for master's degrees, while four institutions credit music toward a Doctor of Philosophy.

Besides the music courses offered during the regular school year, most of the institutions that have summer sessions offer music in their curricula. Many of the music courses offered are especially planned for music supervisors. Then, too, many conservatories are giving courses of so high a standard that the conservatories are authorized to grant degrees, such degrees

being recognized by the state in certification.

All of the above is most encouraging. However, there are still some colleges and universities that neither accept music as an entrance requirement nor give any music courses in their institutions.

Special Study of Fifty Private Institutions

THE RESEARCH Council made a special study of fifty of the most important private institutions and of fifty of the most important state supported institutions. Of the fifty private institutions thirty-five accept some music for college entrance. The other fifteen, or thirty percent, allow no part of the entrance unit to be in music. Of the thirty-five accepting music for entrance credit, there was found to be a range, of from one unit to seven of the fifteen units required, allowance in music.

Among the fifteen institutions not accepting music, all but two are in the extreme eastern part of the country. Several of them are colleges which are more or less to be considered as feeders for large institutions in graduate work. Therefore their policies are dictated by the more powerful institutions.

Aside from the entrance credit question we find that in almost every case, these fifty colleges or universities offer courses in music. The percentage of credit that may be obtained in music covers the wide range of from five percent to seventy-five percent in the various places. Several of these institutions allow a master's degree entirely in music. Many of them have special music supervisors' courses; others offer summer courses in music.

Special Study of State Supported Institutions

THE SPECIAL study of the fifty most important land-grant or state supported institutions presented a more favorable view of the situation for music than that of the private institutions. Only six of the state colleges or universities (twelve percent) recognize no music for entrance credit as compared with fifteen (thirty percent) of the private institutions. Then, too, the average amount of credit accepted by state institutions is two units as compared with one and a half units by private institutions. Eighty-three percent of the state institutions accepting music for credit recognize any form of music, theoretical or applied, against seventy-two percent of the private places.

In most instances, music is accepted in

(Continued on page 674)



THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

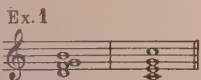
PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



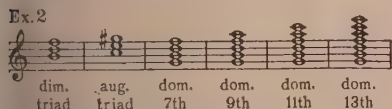
Consonant and Dissonant Chords

Please explain in a very simple manner consonant and dissonant chords.—E. L. S.

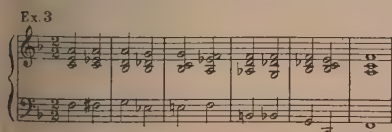
Consonant chords are chords which are satisfactory in themselves and do not depend on other chords to complete their meaning. Dissonant chords, on the other hand, contain intervals which are not pleasant by themselves and which therefore must be followed or "resolved" by other chords. Of the following two chords, for instance, the first is dissonant, because it contains the unsatisfactory interval *F-G* which is resolved in this case in the second chord which is a consonant:



There are comparatively few consonant chords, in fact, only the major and minor triads in their various positions. Dissonant chords, however, are numerous, comprising diminished and augmented triads, also chords of the seventh, ninth, eleventh and thirteenth. Here are examples representing each of these species:



Evidently these chords are of various degrees of dissonance, some of them very mild, others so harsh that they must be very tactfully introduced and led out of by the composer. Inasmuch, however, as a dissonant chord constantly leans upon the chord which immediately follows, a series of such dissonant chords may continually whet the interest in what is coming, just as a thrilling detective story leads from one throb to another, up to the ending, which in the case of a chord progression should be a consonant chord. Here follows:



such a sequence of dissonances with its happy conclusion.

Hand Positions

What is the correct position of the hands

- when beginning a piece?
- when observing rests?
- after using a staccato touch?
- Should the hand ever take the position attained by pulling it back from the wrist?—L. M. C.

(a) For the normal position of the hand, let the back of the hand and the upper side of the forearm be nearly level, with the wrist perhaps slightly raised. The knuckles are kept a little above the fingers, which rest on the keys, moderately curved, a curvature which may be increased for very crisp or non-legato touch. This should always be the position at the beginning of a piece.

(b) When a short rest occurs, no perceptible alteration of the normal position

is necessary. A well-defined ending of a phrase before a rest, however, may be effected by pulling the fingers from the keys by quickly raising the wrist, so that the hand assumes this position:

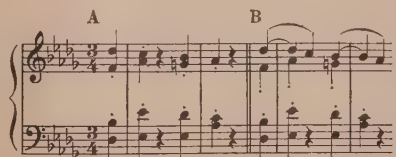


This process insures the looseness of the wrist.

Application of the Staccato Dot

In passages where the hand plays two or more notes marked with the staccato dot, are both notes played staccato or just the one immediately over or under which the dot is placed? Sometimes I think both are staccato, and at others it seems that only the one should be so treated—for instance, in the *Allegretto* of Beethoven's "Moonlight Sonata."—O.T.

As a rule, a staccato mark applies to all the notes which have a common stem. In measures 2 to 4 of the movement which you mention, for instance, all the notes in both hands are staccato (a). Where different parts with different stems are distinguished, however, as in measures 10 to 12 of the same movement (b), each part may have its individual expression:



Observe, however, that, owing to defective notation, there are occasions when these distinctions are not clearly made, and when the player must consequently use his own taste and judgment in determining the proper interpretation.

The Radio and Piano Study

Apropos of the relation of the radio to piano study, discussed in the Round Table of the April ETUDE, Mrs. Ethel Ruby Hood, of Newburyport, Massachusetts, tells of a clever scheme which she has used with her piano classes. I quote from her letter:

As the radio is yet a problem of much concern to the average music teacher today, I have made it my duty to listen in on any broadcast which a pupil mentions in class as one which he likes.

And I have found that songs are the drawing card. So I have done some sort of work in that sort of music. And to my delight I have found that there are songs of the better class which appeal to the students.

This has been my solution of the problem: I have introduced "accompaniment" work into the lesson period, using good songs that come over the radio nearly every day, such as *The Little Gray Home in the West*, *At Dawning*, *Minnetonka*, *Dry those Tears*, and others.

As a result I sincerely feel that the "urge" for the better songs has been started; and the pupils now tell what singers they especially like to hear. In this way I hope to lead up next year to the classic songs of Schubert and others.

Observe also that if the hand is to take a new position after a rest, this position should instantly be assumed, since much energy is often wasted by holding the hand up in the air, or putting it into the lap, during a rest. Let the hand move in a straight line from the position before the rest to the one which follows it.

(c) As a rule, keep the hand in a normal position when playing staccato, with the fingers resting on the keys, except in playing rapid successions of chords or octaves, when the hand may bound slightly upward between successive strokes.

As to your last query, it is seldom or never necessary to pull the hand up from the wrist. Let the hand, as a rule, be raised as in the preceding illustration, or let it be retained in a straight line from the forearm.

Studying Without a Teacher

I am trying to continue my musical education without a teacher, since I am financially unable to procure one.

What musical studies and compositions would help me? I am able to play third grade music fairly well.

Would it be of any use for me to study to become a teacher, if I could possibly continue my lessons with a teacher later on? I am nineteen years of age. Could I enter a musical institution with my limited knowledge of music?—H. V. S.

I suggest that you take up the "Standard Graded Course of Studies," by W. B. S. Mathews, beginning with Grade III. Systematize your practice, giving a regular period to it each day. Also, on a certain day each week, go over what you have done the week before, just as though you were performing for a teacher, and criticize minutely every passage which you play as to technic, rhythm, melodic expression and the like. Finally, assign yourself a definite lesson for the following week, two or three pages of new material, besides review studies and pieces.

If, in addition, you read the articles about such matters as touch and expression which appear each month in THE ETUDE, you ought to train yourself according to modern approved methods.

In this way you can keep on as long as you like with successive books of the Mathews' Course. This course provides sufficient material for your study, which may, however, be occasionally supplemented by an outside piece. By careful work you should make continual progress, so that you will be prepared to pursue your study with a private teacher or in a conservatory whenever the opportunity presents itself. Most such institutions receive students of any grade, assigning them the proper studies and teachers which they require.

By careful and thorough practice, finally supplemented by good instruction, you ought to prepare yourself to give piano instruction with success.

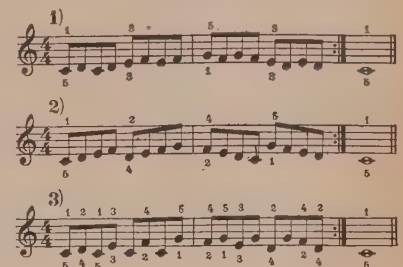
Elementary Piano Work

Please send me a list of what should be taught between the first and second grades. I have a pupil who has already had some training and is thus not exactly a beginner.

Also I would like a list of some pieces by the best composers, which may be taught in Grade 1½.—R. B.

In starting a pupil such as you men-

tion make sure that he is well grounded in the fundamentals, especially note-values, fingering and the proper touch. Give him a course in simple finger exercises, such as the following:



These may not only be practiced in the key in which they are written but may also be transposed to all other keys the scales of which he knows.

Let him also proceed with the scales, first the sharps, then the flats, teaching him to play each with the hands separately, through one or two octaves, at first very slowly, then at a moderate pace. All these scales may be learned first in the major, after which the simpler minor scales may be taken up.

For studies, you might try "Keyboard Adventures, Ten Study Pieces," by A. Louis Scarmolin. Another excellent collection, a little easier, is "Two and Twenty Little Studies on Essential Points in First Grade Piano Teaching," by Helen L. Cramm. Either of these could be supplemented by "Playtime Pieces for Children," by F. Flaxington Harker, a collection of clever little sketches illustrated by poems and pictures.

In Grade 1½ grade, I suggest the following pieces:

Beethoven: *Allegretto* from "Seventh Symphony."

Haydn: *Andante* from "Surprise Symphony."

Schumann: *Soldier's March*, Op. 68, No. 2.

Oesten: *May Flowers*, Op. 61.

Tchaikovsky: *Dolly's Funeral*, Op. 39, No. 5.

Practical Problems

(1) I have a careless pupil who plays the notes aimlessly, unless I correct her. How should I go about making her read the notes correctly before playing them?

(2) What should I do with a pupil who has ability but will not practice? Her mother has tried giving her a nickel for each half-hour she practices, but that doesn't help matters much.—E. F.

(1) The pupil needs to be drilled on methods of practice. Spend a considerable part of the lesson period on such drill, having her read every new assignment under your direct supervision. One way in which you may control such reading is to play the part for one hand yourself, while she plays that for the other hand. In this manner you may keep the tempo as slow as you like, having her count aloud, and stopping whenever an error occurs or some explanation is necessary.

In her home work, require her to practice the part for each hand separately, until notes and time are thoroughly learned;

(Continued on page 668)

Ease in Pianoforte Playing

By ERIC WHITESIDE

Mr. Whiteside, an experienced English Teacher, is a Licentiate of both the Royal Academy of Music and the Trinity College of Music of London.



ERIC WHITESIDE

EASE IN playing is the aim of every student of the piano—ease in obtaining a beautiful tone and correct interpretation and in overcoming difficulties in technic. Think of the numerous studies which were written by Czerny alone, not to mention Burgmüller, Clementi, Tausig and many others who also wrote these exercises. Why? To gain ease in the various problems of technic. To make arms, hands and fingers supple.

It will be seen one cannot have ease without being supple, and it is impossible to be supple unless one has freedom in arms from shoulders to finger tips. It is here that the so-called modern methods differ so greatly from the methods of the older teachers.

The reason I have written "so-called" is because when one sees the phrase, "modern methods," one assumes that one plays the piano differently from, shall we say, Liszt. This, however, is not the case. The difference is that one arrives at the same conditions by different ways, the older ways by grinding at exercises, positions and so forth, the newer way by analyzing the conditions of the muscles used in pianoforte playing and putting this analysis to logical use.

Every pianist wishes to be able to "sing" on the piano.

To sing on the piano we have to let the weight of the whole arm hang from the shoulder: the amount of tone is dependent on the quantity of weight so appended. If the whole weight of the arm is loosely hung from the shoulder an *ff* amount of tone is obtained. If some weight is controlled in the shoulder there is an *mf* amount of tone.

Exercises for the Loose Arm

TO ACCUSTOM the arm to this, the following exercise will be found beneficial. Raise both arms upwards from the shoulder until the finger tips are pointing to the ceiling. Keep them in that position until they feel tired; then let them drop. But see they do drop. There must be no pulling down or giving them a start; a lazy drop is essential. If this is done correctly the arms will swing in the shoulder two or three times.

When this dropping exercise has been correctly mastered, try it at the piano with the finger tips held, for a start, about two inches above the keyboard; and gradually reduce the distance until the finger tips are in contact with the keys. The feeling is that the key-finger, the hand and the arm are all in one piece. Note also that the finger is not bent but is rather flat. Use this touch for melodies such as the nocturnes of Chopin. Listen carefully so that enough weight is being released for the amount of tone required.

To Make the Forearm "Let Go"

THE FOREARM next comes under consideration. It can be raised and lowered by muscular action alone, or it can be raised by muscular action and then lowered by simply allowing it to drop by its own weight owing to the relaxing of the muscles which raised it. This condition of the muscles is to be recommended when using the forearm.

A good exercise is to sit at a table with the elbows resting on it and raise the forearm in the air (the finger tips will be about six inches above the table surface). Hold them in this position and then "let go" and fall. See that the forearm really does fall. Repeat this many times.

Returning to the piano put the fingers on, say, the common chord of C (C, E, G). Raise the forearm and let drop, carrying these three keys down until the sound is heard, and no further. Start from about six inches above the keys and gradually lessen the distance until the drop can be made from the key surface.

It will also be noted that the forearm can be "rolled" over, as it were, the forearm moving in the elbow joint. This is, of course, forearm rotation. In playing broken octaves and sixths this rotation is visible by a tilting motion of the hand towards the little finger when it is playing and towards the thumb when that member is playing. But the most important thing about this rotation is that we can apply this energy or force (which comes when we tilt the hand) invisibly to every finger we wish, if necessary. This is known as rotary adjustment, and more or less energy is required for every finger we use. It is because this invisible energy is not used that the fourth and fifth fingers seem weak.

A Tilt for Each Finger

WHEN practicing this branch of technic it is best to show the actual tilt or roll of the forearm and hand toward the finger being used. Please note that when showing this "tilting" the hand must have a "tilt" for each finger, not a continuous tilt.

For example, the tilting movement may be shown in a five finger exercise using the right hand. The thumb is played; then there is a tilt towards the first finger which is next played. It is here that confusion may arise. The first finger having been used, the "tilt" is not further increased towards the second finger. No, the forearm rolls back towards the thumb, using the first finger as a pivot. Having rolled back so far, it tilts towards the second, which note is played. Then a roll is made again towards the thumb, followed by a tilt towards the third finger. That note is played, and so forth.

That is the visible sign of rotary adjustment. Actually the movements are so slight as to be invisible except when the finger moves downwards with the key.

Confused Directions

THE HAND comes in next for consideration.

The hand is used for single notes, chords and octaves.

It is in the hand (sometimes termed "wrist action") that a number of writers go wrong.

Let us consider octaves. The following are a few examples of the many directions given to students.

1. The hand should hit the keys and spring back at once.

2. The hand should not hit the keys but should fall; the weight of the hand through falling will sound the notes.

3. The arm should be shaken towards the keyboard as though the octaves were being shaken out of the sleeve.

4. The hand should be thrown at the keys by the arm.

5. The thumb and little finger should not contract.

6. The thumb and little finger should contract so as to ease the strain of their being extended.

Is it surprising that students are confused, when practically every direction given to them is contradictory? Take No.

1. If we hit at anything we naturally have not the same chance of striking the thing aimed at, especially when it happens to be so small an object as a piano key. Further, the very idea of hitting automatically makes us stiffen in order to give full power to the blow. Again, we have to think of two movements, a downward hit and a sudden spring back.

Regarding No. (2), the weight of the hand is not sufficient to depress the key. Can you imagine playing some of Liszt's *ff* octave passages at *presto* speed with a dropping hand?

Where the Shake Begins

NUMBERS (3) and (4) are similar and may be taken together. The mistake so often made when teaching is that we judge from outward appearances too much. It has been so with those who have observed the octave playing of various great pianists. The hand is never really shaken or thrown by the arms.

Here is an experiment. Hold the arm out in front of the body, keeping all joints loose; now shake the hand as when using a salt or pepper pot. It will be seen that the arm, especially the elbow, is vibrating with the movement of the hand. To an onlooker this appears as though the arm were shaking the hand. This is how the error occurs of mistaking the vibrating arms for the muscular action of shaking the hand.

At the keyboard, when the hand is moving, the joints must be quite loose from shoulder to hand, so that no stiffness can occur and the arm can vibrate.

The Contracting Little Finger

NOS. 5 and 6 may also be taken together. If the stretch of the hand is small it is advisable to allow the thumb and little finger to contract, a fresh stretch being made for each octave. Of course, it will lessen the speed somewhat, but the ease will be greater. The thumb and little finger must not be moved towards each other by a muscular movement. If the pupil ceases stretching or using the muscles which stretch the thumb and finger apart, the hand will tend to close itself and resume its normal condition.

In hand touches, then, we must use the hand downwards, not at the keys but with them. We must actually "get hold" of each key we propose to use. In other words we must imagine the key to be an

extension of the hand and make the keys feel as part of the hand. This is most important as it is the speed of the key which gives us quantity and quality.

The quicker the descent, the louder the tone: the slower, the softer. The more gradual the descent the more "singing" the quality.

If one plays *f* octaves the tone one wants is a tone free from harshness. Then one does not hit the keys. One gets hold of them and moves them gradually, accelerating to the speed desired to obtain the quantity of tone which is sure to be of good quality owing to one's starting the movement of the keys gradually.

On the other hand, for a brilliant tone which is of little carrying power the keys must move suddenly; but if one plays quantity with this sudden key descent one runs a great risk of getting a very harsh tone, and also the danger of key hitting in one's endeavors to move the keys suddenly.

Bewildered Fingers

WE SHALL now look at finger action. Here, too, the student will find equally as many bewildering directions as for the hand action, such as, "hit the keys," "press the keys," "let the fingers drop lightly," "imagine the finger tips to be full of lead," "press the keys well to the bottom," "practice loudly with well raised fingers," "touch each key," and "prepare each key before depressing."

Here again, where are we? Which is correct?

To open a door, do we hit the handle before turning?

Do we let fingers fall onto the knob? Or, when mounting the stairs, do we let our feet fall lightly unless for some reason we want to make a noiseless ascent? Do we imagine the feet to be full of lead when trying to run? Do we ever raise the legs in the air and stamp hard when walking or running? No, never.

However, do we prepare our feet on the ground before transferring the weight of the body? Yes, we do this unconsciously.

If one is engaged in pressing the keys in any of the four ways mentioned, one automatically "prepares" the fingers, more so if one is thinking of moving the keys gradually to the speed required. Therefore, we press the keys, ceasing the pres-

(Continued on page 671)

FASCINATING PIECES FOR THE MUSICAL HOME

DIALOGUE

HELEN L. CRAMM,
Op. 40, No 1

The "Dialogue" consists of the answering
scales in either hand. Grade 2½.

Allegretto M.M. ♩ = 126

mf

f

p

f cresc.

D.C.

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THE WITCH GOES RIDING

LOUISE CHRISTINE REBE

Very "shivery." Grade 2½.

Allegro M.M. ♩ = 144

pp

p

mf

f

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Handwritten musical notation on four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is marked with "accel. e cresc." and "ff". A large, stylized "G" is visible on the right side of the page.

ON THE BEAUTIFUL BLUE DANUBE

One of the greatest waltzes in a very playable transcription. Grade 3. **WALTZES**

JOHANN STRAUSS

No 1. Tempo di Valse M. M. $\text{♩} = 56$

No 1
Tempo di Valse M. M. = 56

The musical score consists of five systems of staves. The first system begins with a treble clef and a bass clef, with a key signature of one sharp (F#). The tempo is marked 'Tempo di Valse' and the metronome marking is 'M. M. = 56'. The piece starts with a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a 'Fine' marking. The second system begins with a treble clef and a bass clef, with a key signature of one sharp (F#). The tempo is marked 'Tempo di Valse' and the metronome marking is 'M. M. = 56'. The piece starts with a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a 'Fine' marking.

legato
p
pp
mf
f
p
f
p
f
p
D.C.

No 3

To Rear Admiral Wm. A. Moffett
Chief of the Bureau of Aeronautics U. S. N.

THE AVIATORS

MARCH

JOHN PHILIP SOUS

Trumpets

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In cantilena style. Grade 4.

PRAIRIE SUNSET

WALTER ROLFE

Andante moderato M. M. $\text{♩} = 72$ *la melodia sostenuto*

Più mosso e poco agitato

Grade 4.

ALOHA-OE
FAREWELL TO THEEArranged by
HENRY EDMOND EARLEIntro.
AndanteTheme *l.h.*

p *rall.* *molto* *p* *r.h.* *l.h.* *p* *r.h.* *f* *r.h.* *l.h.* *a tempo* *rall.* *r.h.* *mf* *232* *232* *232* *232* *232* *a tempo* *rall.* *f* *a tempo* *f* *rit.*

Moderato

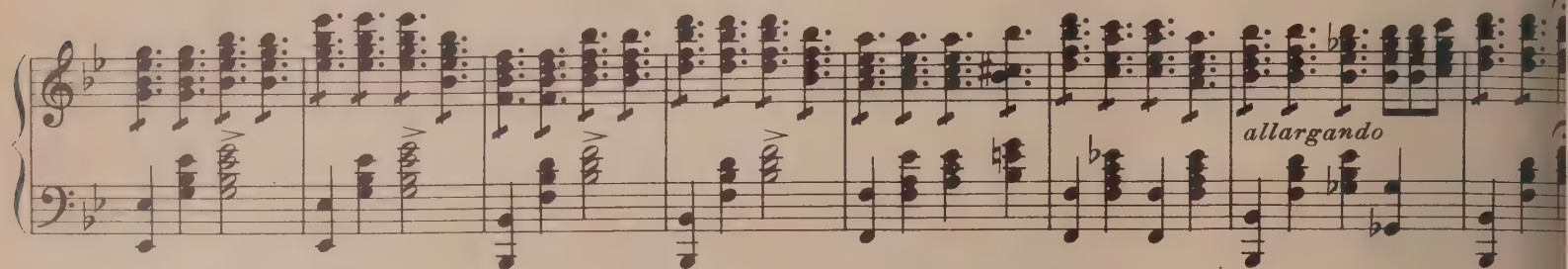
Andante

cre - - seen - - do

Andante

mf

rall.

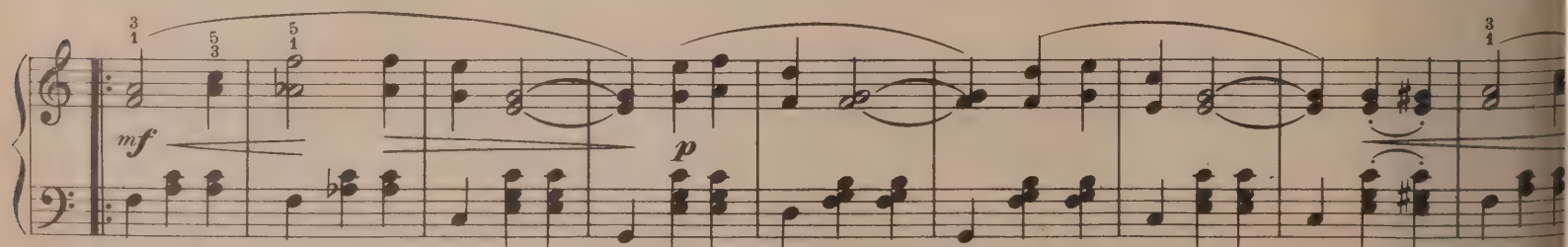
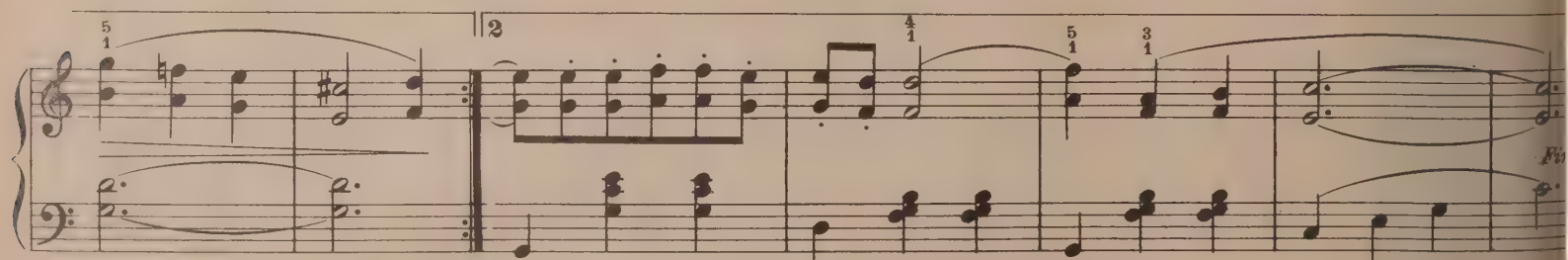
Grandioso

Very characteristic. Grade 3.

HAWAIIAN NIGHTS

FRANK H. GR

Tempo di Valse M. M. ♩ = 160



CLASSIC AND CONTEMPORARY GEMS

lively concert piece. Grade 5.

BADINAGE

ALEXANDER MAC FADYEN

Allegro vivace

The musical score for "Badinage" is a lively concert piece in 2/4 time, composed by Alexander Mac Fadyen. It is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (p, f, mf, ff, cresc., decresc.), tempo changes (Allegro vivace, molto rit. e dim., poco rall., a tempo, molto rit. a tempo string), and fingerings. The piece is in 2/4 time and ends with a double bar line and a repeat sign.

FIRST MOVEMENT FROM SONATA IN D

Abbreviations: P.S. signifies Principal Subject; I.G., Intermediate Group (*Bridge*); S.S., Second Subject; C., Coda; D., Development; M.S., Middle Section; R., Return; T., Transition. Grade 5.

Allegro con brio M.M. ♩ = 138

JOSEPH HAYDN

The musical score is presented in a standard format with multiple systems of two staves each (treble and bass clef). The notation includes various musical symbols such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings like *f* (forte), *p* (piano), *ff* (fortissimo), *mf* (mezzo-forte), and *cresc.* (crescendo) are used throughout. Articulation marks, including trills and accents, are present. The score is divided into sections labeled P.S., I.G., and S.S. The key signature is D major, indicated by two sharps (F# and C#). The time signature is common time (C). The piece concludes with a Coda (C.).

* In such rapid tempo a short trill of three equal notes, accenting the first, will answer:



a) *p C.* *f* *p* *f*

D. *f*

P. S. *f* *p* *p*

legato

a) or, easier b) or, easier

This image shows a page of musical notation for a piano piece, likely a technical exercise or a short composition. The notation is written for piano (p) and includes various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *ff* (fortissimo). The piece is characterized by complex fingerings, often indicated by numbers 1 through 5, and includes many slurs and accents. The notation is arranged in systems of two staves each, with a key signature of one sharp (F#) and a time signature of 4/4. The piece begins with a treble clef and a key signature of one sharp (F#). The first system includes a treble and bass staff. The second system includes a treble and bass staff. The third system includes a treble and bass staff. The fourth system includes a treble and bass staff. The fifth system includes a treble and bass staff. The sixth system includes a treble and bass staff. The seventh system includes a treble and bass staff. The eighth system includes a treble and bass staff. The ninth system includes a treble and bass staff. The tenth system includes a treble and bass staff. The piece ends with a double bar line and a key signature change to one flat (Bb). The notation is written in a clear, professional style, with many slurs and accents. The piece is a technical exercise or a short composition, likely for a piano. The notation is arranged in systems of two staves each, with a key signature of one sharp (F#) and a time signature of 4/4. The piece begins with a treble clef and a key signature of one sharp (F#). The first system includes a treble and bass staff. The second system includes a treble and bass staff. The third system includes a treble and bass staff. The fourth system includes a treble and bass staff. The fifth system includes a treble and bass staff. The sixth system includes a treble and bass staff. The seventh system includes a treble and bass staff. The eighth system includes a treble and bass staff. The ninth system includes a treble and bass staff. The tenth system includes a treble and bass staff. The piece ends with a double bar line and a key signature change to one flat (Bb). The notation is written in a clear, professional style, with many slurs and accents. The piece is a technical exercise or a short composition, likely for a piano.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

MEETING

LILY STRICKLAND

Andante con espress.

mf *rit.* *dim.*

1. I met you not so long a - go, Now I know,
2. I looked in - to your eyes so blue, Then I knew,

mf *rit.* *mf* *rit.*

cresc. *a tempo*

now then I know I knew Why I have wan-dered all these years in lone-li-ness, in lone-li-ness and tears;
No oth-er eyes could shine for me, No oth-er lips could speak so ten-der-ly;

dim. *cresc.*

accel. *cresc.* *f con molto espress.*

Why you came, I can - not say, Why fate gives to take a - way; I on - ly know that
Now you're gone for - e'er from me, Life has left but mem - o - ry; But thoughts of you, to

accel. *cresc.* *f*

since it had to be, All life has changed for-ev - er - more for me! I on - ly know that since it had to be,
car-ry thro' the years, Will mute the pain of all my bit - ter tears! But thoughts of you, to car-ry thro' the years,

f *D.S.*

All life has changed for-ev - er - more for me!
Will mute the pain of all my bit - ter tears! *D.S.*

NEARER, MY GOD, TO THEE

SARAH F. ADAMS

SUMNER SALTE

Moderato, non troppo lento

p *mf* *poco rit.* *Man.*

mp *p a tempo*

Near - er my God, to Thee, near - er to Thee; E'en tho' it be a cross — that rais - eth me.

poco cresc. *risoluto* *espress.*

Still all my song shall be, — near - er, my God, to Thee, — Near - er to Thee, —

poco cresc. *Ped.*

molto cresc. ten. *p* *pp* *cresc.*

Near - er to Thee.

Man. *Ped.*

mp

Tho' like a wan - der - er, The sun gone down, Dark - ness be o - ver me, My rest a

p

ten. *mf* *cresc.* *dim. e rit.*

stone, — Yet in my dreams I'd be Near - er, my God, to Thee, Near - er to

cresc. *mf* *cresc.* *dim. e rit.*

p espress.

Thee, Near - er to Thee, There let the

p

dim. al.

pp (Tune "Bethany")
Vox Humana or
Voix Celeste

way ap - pear, steps un - to heav'n, All that Thou send - est me, In mer - cy giv'n.

mf *cresc. molto* *ten.* *rall. molto*

An - gels to beck - on me Near - er, my God, to Thee, Near - er to Thee, Near - er to Thee.

cresc. *colla voce* *rall. molto* *pp*

mf poco più animato

Then with my wak - ing thoughts, Bright with Thy

mf *p* *mf*

cresc. *poco allarg.* *deciso*

praise, Out of my sto - ny griefs, Beth - el I'll raise. So by my woes to be,

colla voce *colla voce*

rit. *più lento* *rall.* *p* *a tempo*

Near - er, my God, to Thee, Near - er to Thee, Near - er to Thee.

rit. *più lento* *rall.* *p* *mf*

mf più animato

Or if on joy - ful wing, — clear - ing the

mf *mp più animato*

espress. *cresc.*

sky, Sun, moon and stars for - got, — Up - ward I fly, Still all my

colla voce *poco cresc.*

ten. *più lento e dim.* *p rall.* *pp*

song shall be, Near - er, my God, to Thee, Near - er to Thee, Near - er to Thee.

colla voce *più lento e dim.* *p rall.* *pp*

MEDITATION

Largo M. M. ♩ = 50

C. S. MORRISON

Violin *pp* *cresc.* *f rit.* *a tempo*

Piano *pp* *pp* *p* *f rit.* *dim.* *pp a tempo*

cresc. *f p* *pp* *pp*

cresc. *f* *pp* *pp*

cresc. *f rit.* *pp a tempo* *cresc.*

pp *p* *f rit.* *dim.* *pp* *a tempo* *cresc.*

Moderato M.M. ♩ = 132

First system of the Moderato section (M.M. ♩ = 132). It consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains measures 1 through 8, with a first ending bracket over measures 7 and 8. Dynamics include *f*, *p*, *pp*, and *mf*. The lower staff begins with a bass clef and a key signature of two sharps. It contains measures 1 through 8, with a first ending bracket over measures 7 and 8. Dynamics include *f* and *pp*.

Largo M.M. ♩ = 56

Second system of the Largo section (M.M. ♩ = 56). It consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains measures 9 through 16, with first and second ending brackets over measures 10-11 and 12-13 respectively. Dynamics include *pp*. The lower staff begins with a bass clef and a key signature of two sharps. It contains measures 9 through 16, with first and second ending brackets over measures 10-11 and 12-13 respectively. Dynamics include *pp*.

Third system of the Largo section (M.M. ♩ = 56). It consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains measures 17 through 24, with dynamics including *cresc.*, *f*, *rit.*, *pp*, and *f p*. The lower staff begins with a bass clef and a key signature of two sharps. It contains measures 17 through 24, with dynamics including *f*, *rit.*, *dim.*, *pp*, *cresc.*, and *f*.

Allegro M.M. ♩ = 100

Fourth system of the Allegro section (M.M. ♩ = 100). It consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It contains measures 25 through 32, with dynamics including *pp*, *mf*, and *cresc.*. The lower staff begins with a bass clef and a key signature of two sharps. It contains measures 25 through 32, with dynamics including *pp*, *mf*, and *cresc.*.

Fifth system of the Allegro section (M.M. ♩ = 100). It consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It contains measures 33 through 40, with dynamics including *f*, *mf*, and *cresc.*. The lower staff begins with a bass clef and a key signature of two sharps. It contains measures 33 through 40, with dynamics including *f*, *mf*, and *cresc.*.

Sixth system of the Allegro section (M.M. ♩ = 100). It consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It contains measures 41 through 48, with first and second ending brackets over measures 42-43 and 44-45 respectively. Dynamics include *f*, *dim.*, and *pp*. The lower staff begins with a bass clef and a key signature of two sharps. It contains measures 41 through 48, with first and second ending brackets over measures 42-43 and 44-45 respectively. Dynamics include *f*, *dim.*, *decresc.*, and *pp*.

WITH CARELESS EASE

SECONDO

R.S. MORRISON

Moderato M.M. ♩ = 108

The musical score is written for piano and consists of two systems of staves. The first system begins with a mezzo-forte (*mf*) dynamic. The second system begins with a forte (*f*) dynamic. The third system is marked 'TRIO' and begins with a forte (*f*) dynamic. The fourth system includes a 'Fine' marking and a forte (*ff*) dynamic. The fifth system includes a 'Fine of Trio (D.C.)' marking and a forte (*ff*) dynamic. The sixth system includes a 'D.C. Trio *' marking. The score includes various musical notations such as chords, arpeggios, and fingerings.

*From here go back to *Trio*; and play to *Fine of Trio*; then, go back to the beginning.
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WITH CARELESS EASE

Moderato M.M. ♩ = 108

PRIMO

R. S. MORRISON

The musical score is written for two parts: PRIMO and TRIO. The tempo is Moderato, marked M.M. ♩ = 108. The key signature has one flat (B-flat). The score is divided into several systems, each with two staves. The PRIMO part begins with a *mf* dynamic and features intricate fingerings and slurs. The TRIO part enters with a *ff* dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings (*mf*, *f*, *ff*). The PRIMO section concludes with a *Fine* marking. The TRIO section follows, also ending with a *Fine of Trio (D.C.)* marking. A final section is marked *D.C. Trio **.

* From here go back to *Trio*, and play to *Fine of Trio*; then, go back to the beginning.

A lovely melody; well arranged.

Gt: 8 ft.

Sw: 8 ft. & 8 ft. Reeds (Sw. to Gt.)

Ch: 8 ft. & Clar. (Ch. to Gt.)

Ped: 16 & 8 ft. to Gt.

INTERMEZZO

AGNUS DEI

FROM "L'ARLÉSIENNE"

GEORGES BIZET

Arr. by Frederic Lac

add Swell Reeds

simili

Maestoso M. M. $\text{♩} = 84$

Manuals

Gt. *ff*

Pedal

Sw. to Oboe

pp *pp* *p* *ff*

Allegro moderato
melody to be well marked

Sw. to Oboe

Gt.

pp *pp* *p* *simili*

Ped. to Gt. in

molto *cresc.* *f*

p *f* *p* *f* *cresc.* *Gt.* *molto*

ff *dim.* *p* *molto* *rit. molto*

Ped. to Gt.

ff *dim.* *p* *molto* *rit. molto*

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Verse by

MARY POLLARD TYNES

GRANDMA'S BLUEBIRD

MATHILDE BILBRO

I saw a bird at Grandma's
As blue as blue could be.
I never saw a gayer bird,
Nor one so blue as he!

And while I sat and watched him,
He turned his head sidewise,
Then looked at me, and shook his tail,
And winked one of his eyes!

Grade 1.

Not too fast

a little softer

musical score for 'Grandma's Bluebird' in 2/4 time, key of D major. The score is for piano and includes lyrics. It features fingerings, dynamics like 'medium loud', and tempo markings 'Not too fast' and 'a little softer'.

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Very expressive. Grade 1.

A BEDTIME SONG

ELLA KETTERER

Andante

musical score for 'A Bedtime Song' in 3/4 time, key of D major. The score is for piano and includes lyrics. It features fingerings, dynamics like 'mp' and 'pp', and tempo marking 'Andante'.

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Hands in alternation. Grade 2½.

Allegretto M M ♩ = 108

RIGHT AND LEFT

CARL WILHELM KERN
Op. 606, No. 3

musical score for 'Right and Left' in 2/4 time, key of D major. The score is for piano and includes lyrics. It features fingerings, dynamics like 'pp', 'p', 'mf', 'f', and 'rit', and tempo marking 'Allegretto'.

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For Educational Study Notes see Junior Etude Department.

OFF TO SCHOOL

Lively and characteristic. Grade 1½

Allegretto M.M. $\text{♩} = 84$

G. N. BENSON

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TOMMY'S NEW DRUM
MARCH

Tommy has a big new drum,
The neighbors think it quite a fright,
He loves to play it, thrum, thrum, thrum,
From morning until night.

Grade 1.

M. L. PRESTON

Tempo di Marcia M.M. $\text{♩} = 96$

SECONDO

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Adapted by Henry S. Sawyer

Little classic, Grade 2.

CAVALRY TROT

MORCEAU DE SALON

ANTON RUBINSTEIN

Allegro molto M.M. $\text{♩} = 108$

The musical score for 'Cavalry Trot' is written for piano in 2/4 time. It consists of four systems of staves. The first system begins with a piano (*p*) dynamic and includes fingerings (1-5) and slurs. The second system ends with a 'Fine' marking and a forte (*f*) dynamic. The third system features a mezzo-piano (*mp*) dynamic and includes accents and slurs. The fourth system concludes with a double bar line and a 'D.C.' (Da Capo) instruction. The score is rich with musical notation including slurs, accents, and dynamic markings.

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TOMMY'S NEW DRUM

MARCH

M. L. PRESTON

Tempo di Marcia M.M. $\text{♩} = 96$

PRIMO

The musical score for 'Tommy's New Drum' is written for piano in 4/4 time. It consists of three systems of staves. The first system begins with a mezzo-forte (*mf*) dynamic and includes fingerings (1-5). The second system includes a crescendo (*cresc.*) marking and a decrescendo (*dim.*) marking. The third system begins with a mezzo-forte (*mf*) dynamic and includes a tempo marking (*a tempo*). The score is rich with musical notation including slurs, accents, and dynamic markings.

THE BUGLE CALL

For Rhythmic Orchestra.

A. LOUIS SCARMOLIN

Allegro moderato

Triangle
Tambourine
Castanets
Sand Blocks
Cymbals
Drum

The first system of the score. The percussion part consists of six staves: Triangle, Tambourine, Castanets, Sand Blocks, Cymbals, and Drum. Each staff begins with a '7' and a horizontal line, indicating a specific rhythmic pattern. The piano part is written for a grand piano (treble and bass clefs) in 2/4 time. It starts with a treble clef staff containing a melody of eighth and sixteenth notes, and a bass clef staff with a bass line. The tempo is marked 'Allegro moderato'.

The second system of the score. The percussion part continues with the same rhythmic patterns. The piano part continues with the melody and bass line. Dynamics include 'mf' (mezzo-forte) and 'f' (forte).

The third system of the score. The percussion part continues. The piano part features a more complex melody with many beamed sixteenth notes. Dynamics include 'f' (forte) and 'ff' (fortissimo).

The fourth system of the score. The percussion part continues. The piano part continues with the melody and bass line. Dynamics include 'f' (forte).

EDUCATIONAL NOTES

on The Etude Music

BY EDGAR ALDEN BARRELL

Dialogue, by Helen L. Cramm

The word "dialogue" is descended from two words and means a discourse (logos) between two persons. Miss Cramm's musical dialogue is a discourse played by the right and left hands. A phrase played by one is answered by a phrase of approximately the same length played by the other. Be sure, therefore, where each phrase commences and ends; do not confuse the phrases with accompaniment.

You can play the scales of C major and A minor "up to speed," if you will find this a very good composition. If you are one of those who get out your metronome and practice four notes at 84 will be fast enough at first. Then advance to greater speeds as soon as you can. Everything must be smooth and even, and the thumb work.

Witch Goes Riding, by Louise Christine Rebe

In the fate of the majority of compositions they resemble more or less closely a good sketch. Here is a sketch which may well be original in every way. It portrays, in the utmost scariness, Madame Witch-a-ride, though the moonlight upon a broom-stick—we judge, making very good time.

The piece commences pianissimo, as the rider is spied in the far distance. The ugly scowls and the jumpy bass bring forcefully to attention the ugly character of the thin, war personage. Gradually the music loudens, to note her approach. Now short runs, in fourth notes, are introduced. These are not after you have practiced them awhile, but quite likely trip you up the first time you play the piece. The *glissando* at the close should be played with the third finger, but should end the first. This is the only safe way, for otherwise you are likely to go right past the E on the *glissando* finishes.

The Beautiful Blue Danube, by Johann Strauss

The Danube is one of the loveliest rivers in Europe—and as imposing in point of magnitude, the Mississippi, yet extremely beautiful in its loquaciousness and environs. This piece, taking name from this river, may be said to be the famous waltz ever written. Try to get right in your mind the members of the famous Strauss family. Johann Strauss, Sr., was the father of the waltz; he was a fine violinist, a conductor, a talented composer of such pieces as the *Täubel Walzer*, and withal a noted name in the world of music of his time. His son, Johann, Jr., was the composer of the present position, the greatest member of the family. It was who came to be known as the "waltz king." Read the list of his charming waltzes in a good musical dictionary. His brother Joseph was a good pianist and a writer, while another brother, Eduard, won note as a conductor and composer. Richard Strauss, the great modern genius who created the operas "Elektra," "Salome," and "Der Rosenkavalier," does not belong to this family. Mr. Henry S. Sawyer has changed this simplification of *On the Beautiful Danube* so successfully that all technical subtleties are eliminated and you can simply glide in the grace and lure of the melodies. Listen to any good recording of this composition in order to learn the rubato effects which such an item in its rendition. Played in its time, much charm vanishes.

The Aviator, by John Philip Sousa

With the feats of Wiley and Post still fresh in our minds, we are particularly in the mood for an aviator's march, and of course that march must come from the pen of Lieutenant-Commander Sousa, whom all the world reveres as the "march king." The spirited introduction fills us with excited expectancy for the coming themes—which, we feel, is the whole duty of any introduction. The first section, especially, sparkles like the real thing. With great force and brilliance it leads wonderfully to the restatement of the section in flat.

You will all delight in playing this composition—the more because it contains no pianistic falls. Play with steady rhythm and plenty of enthusiasm.

Rainbow Sunset, by Walter Rolfe

All the enchanting hues of gold and rose and purple and scarlet are reflected in this pleasant piece by a familiar composer. In the first section, which is repeated at the end to fill out the B-A form, the soprano and tenor voices frequently play at a distance of an octave. This produces the effect of a violin and cello playing together.

In the middle section, which is in the relative minor key, triplets are used and they contribute to the feeling of heightening emotion which reaches a powerful climax on high A (marked forte) three measures before the close of the section. Like a through going *ritardando* before commencing the restatement of the first theme. Try for many shades of color—tone color.

Think of your piano as a canvas on which you place and mingle many different pigments to make a fine picture.

Aloha-Oe, by Henry Edmond Earle

Undoubtedly the gem of all the Hawaiian melodies, this sad, languorous song has been adroitly transcribed for the piano by Mr. Earle. The second section, with the many right hand arpeggios, will need the greatest amount of practice. Anyone can play arpeggios raggedly, unevenly and with awkward twisting of the hand. Try to avoid this. Some such book as Cooke's "Scales and Arpeggios" will do a good deal towards giving you a correct understanding of these extended figures. They are the arabesques of music, which adorn it most beautifully when well executed.

The shift to 6/8 time in the third section provides excellent variety.

Hawaiian Nights, by Frank H. Grey

If this piece does not transport you to Waikiki Beach in the twinkling of an eye, we miss our guess. The grace notes are reminiscent of the Hawaiian guitar; play them with (on) the beat. Played otherwise they lose vastly in effectiveness. The student of harmony will note that virtually only three chords are used in the whole composition, though in various keys—tonic, dominant and sub-dominant. Hawaiian music employs very simple harmonies, concentrating all its attention on the melodic line. The latter, as you know, is often extremely beautiful and seductive, particularly when heard in native surroundings.

Badinage, by Alexander MacFadyen

Badinage is French and means "playfulness." Mr. MacFadyen's lively piece will be quite taxing for those with short fingers, as both hands are continually making considerable stretches.

The sharp notes in the second measure contrast well with those in the preceding and following measures. In the second section the left hand commences a B-flat minor theme which presently passes to the right hand. After a cadence in F major, the minor section is repeated in part, but now D-flat major (the home key) is introduced. Several climactic measures based on dominant harmony, in general, comprise the emotional summit of the composition.

Mr. MacFadyen's themes are, as usual, most alluring. There are several tricky measures which demand separate practice.

Sonata in D, First Movement, by Joseph Haydn

Of all of Haydn's piano sonatas—and he wrote something over fifty—this one in D has always appealed to us as being the most human and spontaneous. Every measure bristles with life and "go." There are three movements: (a) *Allegro con Brio*, (b) *Largo e Sostenuuto*, and (c) *Finale (presto, ma non troppo)*. The second has appeared previously in our pages.

The "sectioning off" of this first movement is perfectly clear—as is true in most of the compositions of the Classic period. Play with a clear, decisive tone, exuberantly. The trills are not hard; they can be made easier, if you wish, by trilling fewer notes. Notice the fine passage work in many places in this movement. In measures 30 and 31 is a dispersed chord of B-flat which, remembering that the key is now A major, we at once identify as a Neapolitan sixth.

This movement will repay every ounce of effort which you expend on it. It shows, above all else, Haydn's great gift for continuity—something which few composers possess.

Meeting, by Lily Strickland

This art song obviously demands legato treatment. Its verses describe the poignancy of a first meeting of lovers, the same theme which Mrs. Browning chose for one of her famous sonnets. Try to put all the expression you can into the words; imagine the situation your own, in which case you would surely be freely emphatic.

From the eleventh to the fourteenth measures a *crescendo* and an *accelerando* are indicated; interpret accordingly. Notice that here Miss Strickland omits the eighth rest at the beginning of each measure. Thus does she provide variety, the enemy of monotony.

The final vocal phrase, an ascending one which ultimately reaches high G, should be delivered slowly and with marked accent. Throughout the song, try for a sustained vocalism and what critics of the press call an "opulent" tone.

Nearer, My God, to Thee, by Sumner Salter

Mr. Salter was born at Burlington, Iowa, about the time of the Civil War. After graduating with a Bachelor of Arts degree from Amherst College, he studied music with such foremost American teachers as J. C. D. Parker, Eugene Thayer and John K. Paine. He eventually held many responsible positions as a teacher in noted conservatories, and in 1905 became director of music

(Continued on page 684)



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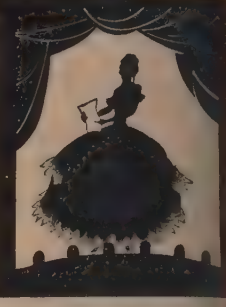
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THE SINGER'S ETUDE

Edited for September by
FREDERICK W. WODELL

It is the ambition of THE ETUDE to make this Singers Department "A Singer's Etude" complete in itself



How Listening Helps Intonation

THERE ARE those who, having eyes, see not, and, having ears, hear not. In a recent experiment it was shown that of about eighteen hundred school children of an Eastern system, less than seventy-five per cent had "normal" hearing. Is it not reasonable to assume that this percentage is at least high enough for a similar number of adults?

Physical defects in the auditory apparatus of students of singing should have immediate attention. Pathological conditions which interfere with normal hearing must be cleared up. Irving Wilson Voorhees ("Hygiene of the Voice"), in his chapter on "The Importance of Good Hearing," remarks that "there is no doubt but that many singers have defective ears." And again, "It is not always simply a question of removing a little wax and letting it go at that. The idea of pitch may be quite different in the two ears, owing to middle ear diseases; or it may be of congenital (birth) origin. A thorough examination of the singer's vocal powers must include hearing tests and tone judgments."

Presupposing a physical hearing apparatus in good condition, we come to the question of the mental attitude of the pupil toward the whole question of "listening," while taking a lesson, or, what is of equal importance, while practicing.

Good teachers well know that until a pupil has learned to listen "with the mind" as well as with the physical ear, there can be no satisfactory progress in learning to sing. Scarcely a student of singing but needs help in learning "how to listen" and "what to listen for."

Much of listening by pupils is at first merely perfunctory. Interest has not been aroused, and the exercise of the will in holding the mind closely to a definite point is not present. Old habits of speech and song war against a correct concept of what to listen for. The pupil will sometimes declare that he has listened carefully and reproduced the sound required, when he has perhaps unwittingly allowed a local prejudice against the new type of vowel to sway his judgment as to what he has really uttered.

Exactitude Required

AS TO CORRECT intonation—singing on the pitch—an approximation is an abomination, and the sooner the pupil is convinced by precept and example that such is the fact, the better. Scooping and sliding to the pitch upon a vowel, to say nothing of actually intoning and sustaining the vowel above or below correct pitch, are barred from artistic singing. The pupil must be led to listen to every tone mentally before attempting to sound

it, to hold the mental concept of pitch firmly in mind as something to be realized in the voice.

Vocal pitch is far more a mental than a physical matter. This is true, notwithstanding the common habit among students of feeling and acting as though rising pitches require additional and oftentimes abnormal physical effort.

If these students can be brought to know, through precept, example, and personal experience, that the use of the light, conversational speaking voice, on familiar and easily pronounced syllables, will enable them to "talk" upon what they think of as their "high" pitches, without any apparent physical effort, the next step is an easy one. They can then be enabled personally to realize that the "talked" word on the so-called "high" pitch can be thought of as one which, for the moment, they have decided not to change, either in pitch, or as a word, whereupon they find themselves "singing" (sustaining tone) at that pitch with exactly the same ease experienced when they had "talked" thereupon. Herein lies the key to the correct, easy production of tone upon the upper range of the voice.

Sharpening the Ears

STUDENTS react to change of pitch with varying degrees of accuracy, but practically every student can be led to concentrate upon vocal pitch until a variation of a quarter tone can be detected. Working in this direction, a device which has been helpful is to ask the pupil to strike a tone upon a good piano somewhere about the G above "Middle C." He should hold down the key, omitting the use of the "damper pedal," place the ear close to the wires, and listen to the sound of the instrument, watch in hand, to observe for how many seconds the sound can be heard. This exercise, repeated at different pitches in the middle range, will sharpen the hearing. So also will the device of asking the pupil to listen to the "Middle C," followed by C#, the two several times repeated, then to sing the two pitches clearly on a vowel, unaccompanied, and then to endeavor to sound a pitch between the C and the C#. Other pitches may be used in a similar manner. The idea is to cause the student to concentrate upon fine and yet finer divisions of the interval.

Changing conditions of the physical auditory apparatus sometimes prevent correct hearing of pitch as sung. Ear specialists relate instances of disease altering the singer's hearing of the pitch of his own voice at now this and again another point in the vocal scale. Light, high sopranos sometimes develop a habit

of "sharpening" upon one or more tones of their upper range. This may be physiological or pathological in origin, or may be a development of a faulty method which causes rigidity of the tuning vocal apparatus when these high pitches are attempted. Nervousness also contributes to singing "off the pitch." The writer wishes to go upon record that in his opinion singing cannot be really "beautiful," when it is above or below the pitch, and that in competitions, whether for solo voices or ensembles, the penalty for singing off the pitch should be severe, and always justly administered. There is a tendency, on the part of some critics, and judges, to overlook or minimize this fault, especially where the voice is a particularly good one, or the style dramatic and thrilling.

The "Beautiful" Voice

THERE ARE differences of opinion among musicians, as well as among laymen, in regard to what is an "agreeable" or beautiful vocal tone-quality. However, there is no doubt that a jury of leading vocal teachers and professional newspaper music critics would come to a general agreement upon the quality of the voices of prominent singers such as Ponselle, Gigli, Bonelli, Telva, Rethberg, Claire Dux, Ethyl Hayden, and many others who could be named. Voices may be "beautiful" yet show individual differences of tone-quality. Individuality of voice and style are to be highly regarded and preserved, where they tend to artistic results.

Professional "boy-choir" trainers show considerable differences of taste in regard to the "tone" of their trebles. Some incline to the "ah" tone, velvety, sweet, but rather colorless, and with but partial distinctness in the "form" of the other vowels. Others build the tone of their choir trebles upon oo, which is dark and rich, but limited in color; and there is a lack of differentiation of vowel. Yet others get a free, sweet tone, with clear enunciation of the vowels, for the most part, but in *forte* passages, especially upon high pitches, abandon the lovely quality for the sake of force of sound.

Undoubtedly among the professional critics and the cultivated musical public there is a general agreement that that person is a great artist who can create, in word and tone-color, the illusion of fidelity to the meaning and the emotional content of the verbal and musical text, and yet continue to emit musical sounds (rather than use, at times, more or less harsh noises) and to exhibit a *sostenuto* and *legato* style of song wherever and whenever such a style can be appropriately shown. For the true "vocal" music of the

old masters and certain moderns, such *sostenuto* and *legato* style of emission and delivery is imperative. Let the most dramatic declaimer attempt a Mozart Haydn or Handel aria, and his vocal shortcomings at once become apparent. In order to arrive at such a mastery of emission and skillful use of beautiful tones for expressive purposes, the student must have been trained to listen with keen concentration to tone-effects in his own voice and in the voices of others.

Tone-Color

MANY vocal students, on beginning study, have no conception of what is meant by vocal "tone-color." Such a student is to be trained to listen to the teacher, fine singers, to the tones of orchestral instruments, especially the strings, to the flute, and clarinet, to the French horn, to the various "stops" of a good pipe organ, with the thought of how the "sounds" in and of itself and in contrast with some other type of tone. Next the student should listen to the sound of their own voices as to pitch, quality, steady vowel-form, and "color."

The student may get assistance in this regard by listening to the natural color of the principal vowels in English, as the brightness of E in "feet" as compared with the dark tonal shade of the oo in "food." In the practice room the pupil should always think the pitch, force, vowel shape and color he is to secure, before emitting any sound, and this on scale and chord exercises as well as upon vocalization. Holding the tonal concept firmly in mind and willing to realize it in sound, is a self-drill which greatly facilitates progress of every pupil who takes trouble so to exert himself. He compares the sound emitted with his previously formed concept, and, if it is not all that he wishes, it is for him to analyze the problem and discover in what particular he prevents his body from being free enough to realize for him, at least to a considerable degree, his good concept. Then he repeats the process, this time taking care to keep the necessary condition of non-rigidity of body, particularly at the tongue, jaw and lips, throughout the process.

Little by little good "listening" and correct "doing" will build up a vocal technique by and through which, without consciously doing anything directly with the vocal instrument as such, the artist himself is able to give himself up to the expression of those ideas and feelings which have come to him through an intelligent and sympathetic study of the words of music, and (in opera) of the character and the circumstances in which he finds himself.

"What Is It All About?"

to discover exactly what the pupil is doing about while instruction is being given is one of the most difficult problems confronting the vocal teacher. Naturally the instructor believes that he has put his position in terms so clear that no one of ordinary intelligence could fail to understand it and be able to act upon it with fairness. Yet often the audible result of the pupil's effort is not satisfactory, and careful questioning reveals that because of insufficient mental preparation in connection with the point under consideration, because of previously acquired ideas of the subject which are at variance with those of the teacher, the pupil's mind has not "met the mind" of the instructor. In the course the pupil needs to learn to understand that, when taking instruction, unless he "becomes as a little child," listens with an open mind, one discarded for the time of previous convictions upon the particular topic under discussion, possesses an honest desire to get from the teacher "what to do and how to do it" and has faith that the present instructor is able to give that knowledge, he cannot expect good results.

The sincere, conscientious teacher, knowing that students differ widely in mental and emotional make-up, as well as in what is usually called "vocal gifts," will watch carefully for every reaction, every expression by the pupil of thought or feeling in word or tone, which will show either or not he has understood the problem and the instruction given in regard to it.

There is a possibility that the pupil has not really "listened" to the teacher's words, that a vocal illustration, or has done so in such a manner as to grasp but a part of its meaning.

Teachers make a serious mistake by getting into a rut in the use of a sort of "argon" in the teaching room; limiting themselves to a fixed and somewhat narrow list of phrases and illustrations. With the pupils these work well; with others not so well; with others, not at all. It is the teacher constantly to devise fresh ways of getting at the mind of the pupil. A study of the pupil's bodily attitude, expression of the eyes and of the face in general, will sometimes reveal that the student is more or less inattentive, and is doing something that is being said or doing for his instruction. He may even

be wondering, "What is it all about?" It is then imperative that the teacher shall change his tactics, use a different set of phrases or new illustrations, believing that there is of a certainty some avenue of approach to the mind of the pupil, and that it is his business to discover and use it.

First the interest of the pupil must be aroused. He must be led to "want to know." Then his power of concentration must be built up by use, satisfaction, rest, and, again, use.

Everybody likes to do the thing he can do well. When a student is so managed that he feels he is making discoveries of what and how to do for himself, and getting results in tone, he feels pleased and is ready to continue to work. "Telling" is not "educating." Divide and subdivide a problem, if it offers difficulty to a mind dealing with it for the first time. Get down to basic things. Do not make principles of mere "devices." Properly considered, "devices" are merely means of making correct application of fundamental principles of voice production and use. Every device in teaching should be related to the underlying principle, first in the mind of the teacher, and then in the mind of the student. Garcia, when over ninety years of age and still teaching in London, once told the late Frederic W. Root that he had abandoned many exercises and devices he once used in his teaching. "Now," he said, "it is about thus: 'Control the breath, render the tongue supple, and—sing.'"

Very simple. Yet those items, considered as fundamental principles, practically cover the ground. A teacher of strong personality, thorough musicianship, high intelligence, a complete understanding of the fundamentals underlying good tone production, and enormous experience, as in the case of Signor Garcia, or Chevalier Francesco Lamperti, can work wonders with but few teaching tools. Those of the profession not so highly endowed and developed may need many more. All of us need to be constantly on the watch for aids and helps in teaching got from the lessons we give. The teacher, as well as the pupil, must "listen" more keenly every day. He must learn more intelligently to relate what he hears in the pupil's voice to the underlying cause, so that he may apply the appropriate remedy for wrong thought and conditions.

The Daily Speech Habit

LET US suppose the case of a Chinese girl born in Hong Kong of upper class parents, from whom she receives the most careful training accorded a daughter of the rich. This girl, when grown, will speak the Chinese language as used by her parents and their immediate circle with greater fluency than any other language she may have studied. But had she been brought up in infancy to England, and been brought up there, with English foster parents, she would have spoken with the same fluency the English language as used by those with whom she was constantly associated.

Now seem to realize fully the influence of the daily speech habits upon the singing voice. The teacher sees the pupil, say, once a week for a thirty minute session. The pupil "practices voice" (whatever it may mean to him or her) two hours a day. This daily practice period is often divided between the items of tone production, singing upon various musical figures, study of the music of *vocalises* and songs, learning the words of "texts" and working upon "interpretation." Subtract the time spent upon learning the music for the voice and the accompaniments for

vocalises and songs, and there is not much left for gaining knowledge of and facility in the correct use of the vowels and consonants.

So, against the comparatively short period given to the mastery of vowel and consonantal formation and emission, we have daily several hours of the student's life spent in a more or less incorrect use of the voice in speech. That which is gained in the short lesson and practice periods is too often largely undone by wrong use of the voice in daily conversation.

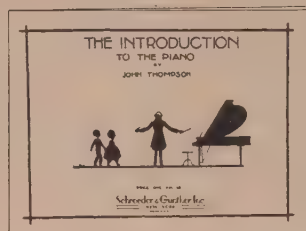
The correct use of the English language as regards pronunciation can be got through consultation of the dictionary, and the imitation of correct models.

The vowel is the "voice," and the voice is the vowel. No vowel, no voice; poor vowel, poor voice. Weak, ineffective articulation of the consonants makes it difficult to sense the singer's meaning. The vowels appeal to the hearer's feelings, the consonants to his intellect.

Properly considered, the singing voice is an extension of the speaking voice. Hence the importance of beginning the study of

(Continued on page 680)

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THE ORGANIST'S ETUDE

Edited for September by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

A Page from Organ History

By JEANETTE KIRIJAN

MY FIRST organ lesson! Never shall I forget my dazed condition at the introduction of so many complicated mechanisms and bewildering names. Nor shall I forget my amazement when in my early hours of practice I inadvertently used the crescendo pedal instead of the swell pedal! How I wished that I might have learned to play when organs were simple things and that I might have been promoted to more advanced styles as my technic improved. But, since I could not do this in fact, I did it in fancy. I asked the Muse to take me back to the simplest organ.

"But we didn't call it an organ then," said the Muse. "We called it 'hydraulus' because water pressure was the motive power. Ctesibius of Alexandria was the first one to discover this principle, back in about 300-250 B.C. His pupil, Hero, applied it in arranging a row of pipes in the order of their scale. This merely had 'sliders,' corresponding to modern day stops, to produce the tone. Not until a century and a half later was there a keyboard, but even then you would not have enjoyed playing an instrument with so blatant a tone. It had great popularity and widespread use at feasts, public games and contests, especially at Rome, since the people of that day liked its blaring shrieks."

"Then," continued the Muse, "I am afraid you would have been physically incapable of playing the pneumatic type of organ which originated in Constantinople, about 500 A.D. It was played with clenched fists or elbows. The keys were six inches broad and required great force on the part of the 'striker of the organ.' In spite of the fact that organs were very clumsy and unwieldy, with noise being their chief characteristic, they were introduced into the church by Vitalian in about 666 A.D. Since the secret of stops had been lost (and was not rediscovered until after the Middle Ages) all the pipes spoke at once. That is, the only way to limit the sound was to silence various pipes by means of the fingers or hands."

"Needless to say, such a noisy instrument could not have been used by the Christians until their religion had received state recognition and their worshipping could have more freedom than was possible in the cramped quarters of the catacombs and other hiding places. The function of the organ when first introduced was to thump out the plain song before the congregation sang, or to give the priest the tone for chanting. Sometimes the organ was played merely as a curiosity to attract the congregation. This type of organ, however clumsy it was, affected our modern harmony in that 'the possibility of sounding two or three notes gave

rise to a combination of melodies called, from the instrument which suggested it, *organum*.' Ortiqgue, therefore, calls the organ the 'creator of harmony.'

Inventiveness Encouraged

"THE NEXT period also is eliminated as your starting point," said the Muse, "since from the ninth century down through the Middle Ages the organ player was the organ builder. While this caused considerable variety in building, so that a stranger could scarcely play an organ, it gave rise to numerous improvements due to the combination of builder and player in one man. Up until about the twelfth century the compass had been very limited, but we find the monks and priests (who were mainly the builders and players) increasing the compass, using two manuals, making a start towards pedals and even putting in a manual to be played with the knees. Now there was the possibility of a four note chord—one note with each fist, one with the knee, and one with the foot. Stops were rediscovered so that the wind could be cut off from any row of pipes at will. In 1499 Crantz made the keys smaller so that the octave was broader only by one key than the present day octave. There was also an increase in the number of pipes, so that there was greater variety in registration."

"Their miniature organ, called a 'positive' because it was placed in a certain position to be played, could be moved to wherever it was needed. This positive was later incorporated into the organ proper and became known as the 'choir organ.' Often the keyboard for the choir organ was in back of the player, so that it was most unhandy. Are you contortionist enough to play one of these?" asked the Muse.

I agreed that we had better look further for my starting point.

"Early organists had so little part in the church service that they made their reputations as musicians by means of house

organs and clavichords. The earliest organist of any fame was Francesco Landino, an Italian, born 1325. Church music by this time was beginning to have some prestige. Landino was crowned by the Doge because of his success in a contest with Pesaro, organist of St. Mark's Cathedral, Venice. It is probably fortunate for Landino that he did not compete with any of the later masters of St. Mark's, that is, Willaert, the Gabriellis, Merulo and others, as he might not have been so successful."

Specialized Forms

"ORGAN was the first instrument to develop a special style of composition. In many countries during the sixteenth century this style influenced composition both for secular and sacred purposes. This was when the Netherlands came to Italy, bringing with them their style of fugue and counterpoint, which they used in every conceivable way, *ricercata* being their favorite form. This form has been handed down to the present day, the latest example being J. S. Bach's 'Musical Offering.'"

"During this same period of improvement in style, essential improvements were made in the most costly part of their organ—namely, the bellows. Hans Lobsinger of Nuremberg invented frames which not only saved wear and tear on the bellows but made a steadier wind pressure. When the further improvement of lead weights for wind pressure were used instead of the variable weights of human beings, as formerly were used, they thought they had a splendid organ indeed."

By this time I had about decided that my plan was not as practical as I had hoped for, since I would not have cared to have played any of the crude instruments up to sixteen hundred, and after that they were about as complicated as ours, with the disadvantage of inferior mechanical features. But the Muse could not be stopped.

"Organs were assuming an important position," she continued, "for, with the increase of stops and improvements in bellows, came all kinds of accessories. The tremulant was one, which though it was intended as an improvement was at first a detriment since it was so noisy. The coupler and super-coupler which you simply take for granted today were a big leap ahead in that they gave fresh variety to performances. Still most of the congregational singing was unaccompanied except on festival days. The trained singers were accompanied on the positive type of organ. However, the art of playing kept pace with the improvement of the instrument."

Antagonism Toward the Organ

"DO NOT think that the organ was universally looked on with favor. Many were the councils that regulated the use of organs in the churches. Some forbade it to be played at masses; some forbade that the playing of the organ should take the place of singing the words of the Creed or Gloria. Church music on the whole had become so tainted that the Council of Trent, in 1562, would have abolished all church music, so tradition says, had not Palestrina's masses been 'models of purity of manner.' Hence, it is called the 'Saviour of Church Music.'"

"When people in those days objected they did it very vigorously. Under Cromwell's orders, in England, many famous organs were entirely demolished by troops of soldiers. Some of them even marched in while the people were worshipping and started tearing down the organ."

"Luther was another leader who, while he favored music, objected to the use of the organ, saying, 'You see papistical works in organs, singers and vestments.'"

"But, in spite of all opposition, organs were more improved and became an essential part in church worship, as they are today. Pneumatic action in the bellows was invented by Barker in England. Fanning to obtain support there, he took his invention to Paris where its merits were appreciated and used in 1841. As early as 1850 Doctor Gauntlett applied electricity to the key action. This was very slowly perfected and is now almost universally used."

"So," concluded the Muse, "instead of complaining about complications and intricacies of our present, almost mechanically perfect instruments, you might better feel as Praetorius did as far back as 1619. He said, 'We cannot sufficiently thank the mighty God that He has vouchsafed us such a great gift to man; and that He enables us to control with hands and feet such a structure so that it sounds His praise and adorns His service and moves mankind to Christian contemplation.'"



REGAL, OR PORTATIVE ORGAN, USED IN PROCESSIONS IN THE EARLIER STAGES OF THE EVOLUTION OF THE ORGAN.

Supervised Congregational Hymn-Singing

By HANS HOERLEIN

DIFFERENT hymn-singing may often be improved only by group practice and instruction in essential fundamentals: for, if the congregation is rooted in a pedantic, halcyon manner of singing, the organist-director (however eager for improvement) cannot provide adequately in his leading at the organ. Class instruction to the congregation, carried on at such gatherings as will allow some only explanations and group singing practice, may disclose to advantage the rhythmic movement and emotional potentiality of hymns.

Let us look first to the words of a hymn. Note how mood, meter and inflection indicate approximate tempo and rhythmic pulse, how movement from word to word and line to line is rhythmically unobscured, and how the meter and inflection lend a spirited buoyancy. Then let us frankly the comparison between such singing and the idling, halting, dragged-out effect often inflicted by congregations singing the same lines. In reading a hymn, we do not deliberate over and stress every syllable, and draw out the last syllable of every line. But in hymn singing we do just this. Plainly any semblance of natural movement of verse is denied in hymn singing is of the traditionally stilted sort.

The rhythmic pulse of music structure here to be interpreted. Aside from a true understanding of time the average individual knows nothing about the rhythmic pulse hidden away within the beats of musical measure. In the slow moving hymn singing, accented and unaccented notes are frequently stressed alike, each note drawn out, and phrase points made by putting place and playground for individual idiosyncrasy. Therefore it behooves the congregation to learn to follow the approximate tempo disclosed by the natural movement of a verse as read and to synchronize the musical pulse and the metrical pulse.

When a knowledge of what constitutes correct phrasing is vital to maintaining hymn and momentum. Usually there is an interruption of tempo at phrase points

and too often a display on the part of certain members of pet habits, for instance, the tendency to be the last to let go. Music structure provides for breathing adequately, because correct phrasing will snap off the voice where it should come off, just as the last beat of the phrase is intoned. The breath may be caught in time to resume singing, as the music indicates, without interruption. Granted there be some concession to breathing, and to holds where indicated, such pause should still be judicious compared to the flagrant abuses usually indulged in.

There should be no emotional fervor at the close of a phrase nor does the last syllable have metrical stress. Such syllables slip off the tongue easily and should be cut off as promptly. Sharp phrasing is the proper phrasing. There is no conformance to musical structure nor artistry in the dillydallying so often observed.

Lastly there is the emotional content of the hymn to be considered. Analyze the hymn and note that besides the mood of the verse the music itself evidences certain characteristics of emotion. At what place and how often the voice ranges to a high point indicates the intensity of mood. The hymn most expressive of joy and exaltation may begin with the voice pitched at the top of its range, or quickly reaching it, the tide of the voice ebbing to a lower range only to rise again and again. A hymn may begin with the voice at normal range, successively rising and falling but always leading to a point in the hymn where the range is the highest and where the greatest intensity is felt.

There is in every hymn this wide range of tone. And somewhere is evident the point of emotional intensity which is easily stressed by the congregation. The organist meanwhile leads the expression in dynamics and lifts his congregation along through the points of stress and to the high spot by supporting organ crescendos. So any hymn giving evidence of real inspiration will be improved in the singing by such analysis and the congregation will find the solace and joy which only full participation can give.

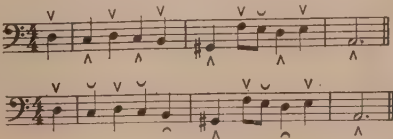
Three Important Notes

E. A. B.

MUCH OF the success of pedaling appears to be dependent upon the manner in which the three notes B, C and D, near the center of the pedal-board, are treated. Use of the heels on these notes wherever possible—favored in Europe and especially in France, famed for its excellent organists—is a practice worthy of adoption.

Here is an exercise pedaled in two ways. The first shows the predominant use of the toes; the second, and better, method illustrates how smoothly things go

when the heels are frequently employed.

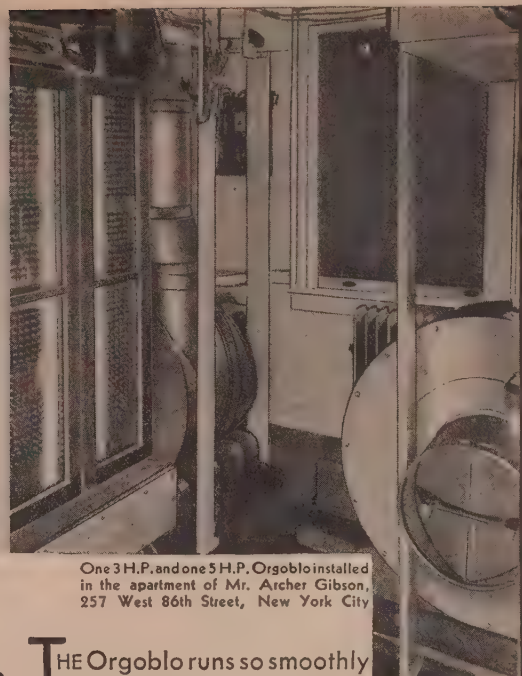


Experiment constantly in your pedal study. Pedal the same passage or study or measure in as many ways as you can devise.

"When Pan produced those melodious tones from his beloved reed, no doubt in envy the other gods and mortals hid themselves to the river bank and then applied to Pan for lessons. Thus the syrinx, that early ancestor of the organ, became popular. For the sake of durability pipes of horn, bone, ivory and wood were soon substituted for the reeds."

—HELEN W. ROSS.

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Choirmaster's Guide

FOR THE MONTH OF NOVEMBER, 1931

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
F I R S T	PRELUDE Organ: At the Monastery Gate...Diggle Piano: RomanceTschaiowsky ANTHEMS (a) Ye Shall Dwell in the Land, Stainer (b) O Love that Casts out Fear, Timmings OFFERTORY Give Me a Heart of Calm Repose, Risher (Tenor Solo) POSTLUDE Organ: Marche TriomphaleBecker Piano: Minuet in C.....Beethoven	PRELUDE Organ: The AngelusRockwell Piano: Sweetly DreamingAletter ANTHEMS (a) Let the People Praise Thee..Carter (b) Hear Us, Gracious Lord, Mendelssohn OFFERTORY Be Glad, Ye Righteous.....Marks (Duet) POSTLUDE Organ: Postlude in D.....Scarmolin Piano: Romance d'AmourKern
	PRELUDE Organ: Love SongDrdla Piano: Impromptu, Op. 142, No. 2, Schubert ANTHEMS (a) We Praise Thee.....Hosmer (b) Awake, My Soul, to Sound His PraisePike OFFERTORY Crown Him Lord of All.....Parker (Alto solo) POSTLUDE Organ: March in C.....Read Piano: Triumphal MarchWhite	PRELUDE Organ: Andante PastoraleGalbraith Piano: IntermezzoBeck-Slinn ANTHEMS (a) We Shall Go Out with Joy..Baines (b) On Our Way Rejoicing.....Stults OFFERTORY Thy Will be Done.....Speaks (Soprano solo) POSTLUDE Organ: Finale in C.....Harris Piano: BerceuseSpensdriarow
	PRELUDE Organ: Valse-SerenadeDrigo-Nevin Piano: DaphneStoughton ANTHEMS (a) Sweet the Moments.....Donizetti (Men's voices) (b) Praise Ye the Father.....Gounod OFFERTORY Love Divine, All Love Excelling..Stainer (Duet) POSTLUDE Organ: RecessionalSheppard Piano: SerenadeChaminade	PRELUDE Organ: Offertory in G Minor...Hosmer Piano: Prelude in G Minor...deKoven ANTHEMS (a) I Will Extol Thee.....Coerne (b) Praise the Lord, O My Soul..Smart OFFERTORY Just as I Am.....Hawley (Tenor solo) POSTLUDE Organ: Postlude in G.....Read Piano: Andante Religioso, Lautenschlaeger
F I F T E E N T H	PRELUDE Organ: Marche Militaire...Saint-Saens Piano: Pilgrims' ChorusWagner ANTHEMS (a) O Lord, How Manifold...Barnby (b) Lord of the Harvest, Thee We HailBrackett OFFERTORY RetrospectionHogan (Organ solo) POSTLUDE Organ: Processional March...Frysinger Piano: Marching to Peace.....Roeckel (Four hands)	PRELUDE Organ: Song of the Angels...Williams Piano: Prize Song (from "Die Meistersinger")Wagner ANTHEMS (a) Prayer of Thanksgiving..Netherland (b) It is Good to Give Thanks..Ashford OFFERTORY ThanksgivingPease (Baritone solo) POSTLUDE Organ: AngelusLieurance Piano: Love DreamsBrown
	PRELUDE The Fairy's Dream.....McCollin (Violin, with Organ or Piano Accept.) ANTHEMS (a) Great and Marvelous.....Farmer (b) Praise to God, Immortal PraiseStults OFFERTORY A Hymn of Thanks.....Protheroe (Alto solo) POSTLUDE Organ: Allegretto in E-flatRead Piano: PoemRebe	PRELUDE Cradle SongMacFadyen (Violin, Cello, and Piano or Organ) ANTHEMS (a) Great and MarvelousTurner (b) God be in My Head.....Colborn OFFERTORY If with All Your Hearts.....Roberts (Soprano solo) POSTLUDE Organ: Hymn of the Nuns.....Wely Piano: O Thou Sublime, Sweet Evening StarWagner
	PRELUDE Organ: Marche Militaire...Saint-Saens Piano: Pilgrims' ChorusWagner ANTHEMS (a) O Lord, How Manifold...Barnby (b) Lord of the Harvest, Thee We HailBrackett OFFERTORY RetrospectionHogan (Organ solo) POSTLUDE Organ: Processional March...Frysinger Piano: Marching to Peace.....Roeckel (Four hands)	PRELUDE Organ: Song of the Angels...Williams Piano: Prize Song (from "Die Meistersinger")Wagner ANTHEMS (a) Prayer of Thanksgiving..Netherland (b) It is Good to Give Thanks..Ashford OFFERTORY ThanksgivingPease (Baritone solo) POSTLUDE Organ: AngelusLieurance Piano: Love DreamsBrown
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Anyone interested in any of these works may secure them for examination upon request.

ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, MUS. DOC.
Dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

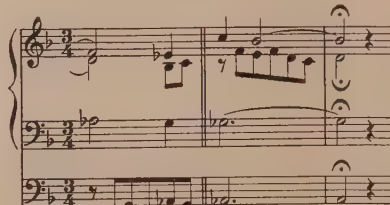
Q. I am much interested in the theater unit type of organ, especially the I have read with profit Mr. Barnes' most excellent book the "Contemporary American Organ" but he devotes only one chapter to the Unit Organ. I have also read the Lang and West book, "Musical Accompaniment of Moving Pictures." I cannot find specifications of Unit organs in "The Diapason" or "The American Organist." Can you aid me in securing some books on the subject and several typical stop lists of three and four manual instruments of the unit type?—R. W.

A. Since the organ you mention is made within a very short distance from your home city (at North Tonawanda, New York) we suggest a visit to the factory and a request for specifications from the company.

Q. I am planning to take up the study of organ, preparatory to church work. It will be necessary for me to do my practicing on a reed organ except for one day a week. How can I secure a pedal arrangement for a reed organ so that my practice at home may be of value?—M. A. H.

A. We do not know of any pedal-board attachments for reed organs, other than those used on reed organs regularly thus equipped. To ascertain whether it is practical to add them to your instrument you had better consult an organ mechanical expert. Two manual reed organs, with pedals, are available. Used ones may be frequently secured at reduced prices. Occasionally, used pianos with pedal board are obtainable.

Q. In "Suite for Organ" by Seth Bingham, first movement, Cathedral Strains, second section, the following measures appear:



Are they correct? The last two measures seem especially discordant to my ears. Will you advise me how to go about securing a church position? Many times in the past few years I have discovered, too late, that churches were in need of an organist. How can I learn of such vacancies without appearing to try to oust the acting organist? I have thought of letting it be known that I would substitute during summer months and other times when sickness and so forth causes an organist to miss service, but again comes the question, "How can I do this?"—Professor.

A. We have played the movement from the Bingham Suite a number of times and do not find anything incorrect or objectionable in the passages you mention. They are, of course, discordant, but not objectionably so. Be careful in the last measure to play the *ritardando* and *diminuendo*, which will aid the effectiveness of the passage, and soften the apparent harshness. Let it be generally known that you are looking for a position. It would, of course, not be ethical to apply for a position not vacant, but if your desire for a position is known it may lead to your being advised of vacancies. It is entirely proper for you to let it be known among organists that you are available for substitute work. You might try advertising occasionally. Perhaps your organ teacher can aid in securing a position.

Q. Will you tell me where I can secure "The Organ," Stainer-Kraft, and name the price? What have you to suggest for a boy who is intensely interested in the organ, but cannot arrange lessons at present? I am seventeen years of age and am studying piano. We have an organ in the one theater in our city, but it is closed and the owner does not care to allow teaching on the organ. Will you also please tell me the principal difference between a reed organ and a pipe organ?—V. G.

A. The book you mention, "The Organ," Stainer-Kraft, may be secured from the publishers of THE ETUDE for ninety-four cents. Our suggestion is that you continue your piano work until you can arrange for organ lessons. Perhaps you can arrange for practice in one of the churches if an organ has been installed. You might be able to have a set of pedals attached to your piano, or secure a two manual reed organ with pedals. Frequently used ones are available at reduced prices. The principal difference between reed and pipe organs is the tone quality. In pipe

organs the tone is produced by wind blown into a pipe, with or without a reed. In reed organ the tone is usually produced by wind suction through a reed.

Q. Our church has been offered a second hand organ for \$1150. Specifications are closed. It is represented to be about eight years old. We would appreciate your opinion of the organ as far as you can tell by description. Would you consider this a bargain at the price?—G. D. K.

A. We, of course, do not know the condition of the organ you are offered. An instrument of fourteen sets of pipes, with motor, for \$1150 is certainly a good buy in good condition and otherwise satisfactory. We have, however, reason to believe the organ is more than eighteen years old. This is indicated to us by the compass of the Manual, 58 notes, compass of the Pedals, 27 notes, larger Great Organ and smaller Swell Organ and the limited number of couplers—only three. We would not be surprised if it proved to be thirty or more years old. You may find out the age by communicating with the builders, if you can give them the name of the church where the instrument was originally installed.

Q. Can you give a short note on the Unit organ, as I fail to understand it?

A. Can you give me the title and publisher of a small book describing the modern organ? I have some large books but wish a book of a convenient size suitable for class teaching.—W.

A. A Unit organ is an instrument which a "long" set of pipes is made to "duty" for two or more stops. As an illustration, a Bourdon 16' of 97 pipes produces the following stop effects:

Bourdon	16'
Stopped Flute	8'
Flute d'Amour	4'
Nazard Flute	2-2/3'
Piccolo	2'

all being derived from the one set of pipes. The different pitches being secured by using a different portion of the long set. This is carried out with other tone colors, and the stops are also duplicated by being used on more than one manual and in the Pedal organ. It is not an ideal system for a large organ.

For your class teaching you might investigate the following books: "The Contemporary American Organ," Barnes; "The Modern Organ," Skinner; "Modern Organ Stops," Bonavia-Hunt; "Organ Stops and their Tonic Registration," Audsley. All of them may be secured from the Publishers of THE ETUDE.

Q. For years I have attended an Episcopal Church noted for its splendid and heavy congregational singing. Visiting ministers have been surprised and wondered why the singing in this particular church should be so much better than in their own churches. Our organist, who has been with us over ten years, has made a study of hymn singing, and has chosen tunes within the compass of average voice. During the time he has been organist in this church he has got together a large number of our best tunes and has played them in such a way that we all simply had to join in. Our minister always let the choice of the hymns to him.

About two years ago a new rector came our parish and from the first took over the choosing of the hymns. Sunday after Sunday we now get hymns never sung before in our church. I asked our organist who was the trouble with our hymn singing who is getting worse every Sunday. He informed me that our new minister was now choosing the hymns, and not being at all musical, he not study the tunes but took his hymns from a book of words only. Recently he used a tune to two of our hymns in the same service. When I called the minister's attention to he said he had not noticed it during the service. When he chooses a hymn his first consideration is the words, and, when our organist has the choosing he thinks mostly of the music. So I come to my question, "What should choose the hymns, the organist or the minister?"—A. W.

A. The rector has the right to choose the hymns. It is unfortunate that his exercise of this right has interfered with congregational singing. Perhaps he was not object to familiar tunes of the same meter being sung to the hymns, where the specific tunes are unfamiliar, and familiar ones are available, as is frequently the case. He will agree to this when an unfamiliar tune appears the organist will be at liberty to ascertain whether a familiar tune is available and use it. This would probably also obviate the necessity for singing the same tune twice in the same service. The rector, naturally, would be interested in the words of the hymns selected. It would be fortunate, however, if he took an interest in the tunes, all

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BAND AND ORCHESTRA DEPARTMENT

(Continued from page 629)

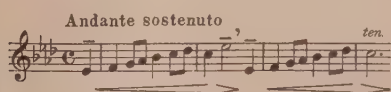
*gloaming oh—my darling when the—lights
are dim and low and—d—the quiet shadows
fall—ing softly come and soft—ly go.*

Breathing and Bowing Correctly

TOO MANY players are permitted to play until out of breath and then to breathe without regard to the musical design. A dozen violins all bowing differently, or a dozen clarinets, each breathing at a different place, can absolutely distort a phrase, causing it to lose all semblance of form and beauty of outline. Long tone practice will enable the players to sustain each phrase properly. With the added attention given by marking the breathing places wherever any uncertainty might exist, or by indicating the phrases clearly in conducting, this important problem might readily be solved.

Correct breathing is absolutely essential; yet it constitutes but a single phase of artistic phrasing. Giving to each phrase the proper crescendo or diminuendo (dependent upon whether it is an ascending or descending phrase), rounding out each phrase of a slow movement generally with a *ritardando*, beginning a phrase (in a slow movement) which commences on an up beat (or fraction of a beat) with a lingering effect, employing a proper amount of *rubato*—these mark the difference between the well-trained, artistic organization and what might be termed "just another band."

The following example is taken from O'Neill's *Knight Errant Overture* which was played by many bands last year:



Here we find four simple rules of phrasing exemplified in the markings shown:

1. Begin a phrase (in a slow movement) which opens with an up beat lingeringly, with a retardation.

2. Play an ascending phrase (unless otherwise indicated) with a crescendo.

3. Make the longest note the climax of the phrase.

4. Round out such a phrase with a slight *ritardando* and *diminuendo*.

Though the writer heard a great many organizations play this overture in various state contests he heard but few give these phrases any semblance of the beauty which they possess. Composers cannot fill the pages with numerous minute indications regarding the proper performance of their music. They expect something more than technical facility from those who may undertake to perform their music. It would also be almost impossible for the engraver to find space for the many indications the composer might wish to set down on the score, should he undertake to set forth a detailed interpretation of his music.

The Final Touch

WHEN WE say than an organization plays "with expression" we mean that it displays emotion, good style, finesse. Merely getting all the notes in their proper rhythmic relationship does not constitute a good musical performance. I have heard an organization play an intricate tone poem with meticulous exactitude in regard to metrical rhythm and the proper evaluation of each note; yet the performance was entirely lacking in sentiment and vitality, in short, in musical expression. No emotion or sentiment had been breathed into it, and it became merely a technical study. Instead of being thrilled the audience was left cold.

The school bands and orchestras can be no better than their directors, for they display the strength and weakness of their directors. The best that the director can give is therefore none too good, considering that his responsibility is the creating of an ever larger and more intelligent musical public through the agency of the school band and orchestra.

Tone Color

By KARL W. GEHRKENS

SOME supervisors evidently think of good vocal tone in the same way that children often think of good manners. On all ordinary occasions the manners are atrocious; but when there is "company" one says "Please" and "Excuse me" and "No, thank you!"

So in many schoolrooms the tone quality is ordinarily harsh and nasal, the intonation terrible, when syllables are being sung or any kind of drill engaged in; but when some particular song is being sung, and especially when it is to be given in public, a special kind of tone is demanded by the teacher. Often, under such conditions, it is as difficult to secure as are "company manners" in the average home.

A violinist, like Heifetz or Kreisler, is always thinking about beautiful tone, no matter what he is playing. It is a delight merely to hear a great artist tune his violin, for even in tuning he is con-

sciously producing beautiful tone. This ought to be the case in every schoolroom in the country when singing lessons are given. Not only during the song singing but also while engaged in sight-singing practice or in any kind of drill, the children ought to be producing tone that is always beautiful and in tune. And there is no reason why this should not be so. It depends almost entirely on whether or not the pupils are trained to listen to their own singing. *Nothing is so important in singing as good tone and correct intonation; and both of these depend upon listening.* No patent method is required; no teacher trained in any special vocal procedure; but simply a consistent and continuous insistence that music is no good unless it is beautiful and that the way to tell whether one is producing beautiful tone or not is to listen, *listen, LISTEN!*

—School Music.

"I am no prophet, but had I a prophesying gift, I think I would risk a safe word about music. I would say that if you can bring music into the streets, into courtyards, into museums, into railway stations, into every place where crowds go and pass from, you can again and again rout scepticism, drunkenness, and ill-health. You can get a long way toward solving half your troublesome modern problems."—GORDON CRAIG.



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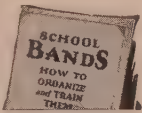
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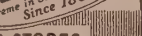
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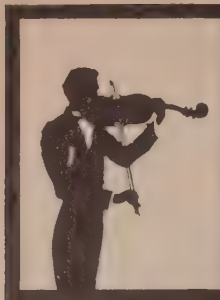
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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



Second Fiddle

PHRASES, slogans and proverbs, used often enough, have been known to wreck empires. A simple saying, constantly used, sometimes has tremendous results in every line of human endeavor.

The slang phrase, "playing second fiddle," has done a lot of mischief in violin education, for it has prevented many a promising young violin student from reaching his full musical stature. Every teacher or director of a pupil's orchestra, ensemble or class, knows how difficult it is to get our young violinists to play the second violin parts. This is a great pity, for a year or so spent in playing second is of the greatest benefit to the violin student.

The aversion of students and amateurs for the second violin comes from two principal causes. In the first place the young student considers playing "second fiddle" a badge of inferiority. It gives him an "inferiority complex," as the psychologists say. He feels that he does not amount to much, that he is only "second class," instead of being "first class." And if there is anything which we Americans love it is the "first class" in anything, whether it is a hotel, a steamship, a radio, or a violinist.

The queer thing in this connection is that players of other instruments rarely feel the same way about playing the second parts. Students of wind instruments, for instance, do not object to playing second flute, or second trumpet, or second clarinet, as young violinists do to playing second violin.

The second violin is the pariah of orchestral parts. Nobody wants it. So much is playing "second fiddle" hated that, in making up the programs for amateur and student concerts, the directors quite frequently list all the violinists participating simply as "violins" and do not divide them into firsts and seconds. In professional orchestras, the violins are properly classified under the head of firsts and seconds, since professionals do not have an aversion to the second parts, as do students and amateurs.

The Tempting Tune

THE SECOND reason why almost all students prefer to play first violin is that it is more interesting and enjoyable. Everybody likes to play the "tune" part. The first violins are playing the melody the greater part of the time, and it is this which gives the young violinist a thrill. He is willing to admit that the second violins are necessary to an orchestra, just as a horse is necessary to a rider; but he much prefers to be the rider. So he does everything he can to get out of playing in the second violin section, and very often succeeds. But it is to his everlasting loss in musical training and development that he does so, for he loses thereby an immense amount of the finest musical knowledge and discipline.

A great composer once said, "If all would play first violin, we would have no orchestra." The violin student should consider it a rare privilege to play the second violin part for a year or two, or even longer, in an orchestra or ensemble which plays music of a good class. Playing second will help his time and give him steadiness and rhythm. It will make him musical and help him to count rests. Second violin parts as a rule contain many double stops and broken chords, also considerable *pizzicato* work. The student therefore gets much practice in these important branches of technic. Schumann, in his "Rules for Young Musicians" says, "Singing the inner parts in a chorus makes one musical." Playing second violin parts does the same thing for the young violinist.

For Acquiring Musical Acumen

THE FIRST violin part is, as a rule, the easier to comprehend, if not to play, for the melody part of any compositions is naturally the most "obvious." It is the "tune part." Playing the second violin part, in music of any difficulty, requires exact musical knowledge. There are rests to be counted, double stops to be played in tune, and passages and rhythms which cannot be superficially guessed at "by ear."

My own personal experience in doing much second violin playing in my boyhood student days taught me the great value of the second part. At the time I was not aware what it was doing for me, but later I came to realize of what great service it was in giving me a broad and sure foundation in music. When I was a boy violin student, my teacher organized a string quartet, and gave me the opportunity of playing the second violin part. We played twice a week, with two hour rehearsals, and the musical bill of fare consisted of the string quartets of Haydn, Mozart and Beethoven with modern quartets occasionally. I played the second violin with this quartet for about four years, and I have always felt that the work gave me a liberal education in music.

Playing the second violin in a good string quartet is one of the greatest opportunities which can come to a young violinist and as such should be eagerly embraced. The string quartet is the highest type of music; it is the foundation of the modern symphony orchestra, and familiarity with its instrumentation gives the young musician that basic knowledge which can be obtained in no other manner.

The viola part in a string quartet also gives the student similar beneficial knowledge and development. Every violin student should study the viola at least to some extent. The technic being practically the same as the violin, the only difficulty in the way is the mastery of the viola clef which does not take long in the case of a bright student. I have known talented vio-

lin students to pick up enough viola playing in three or four weeks to be able to play the viola part in a Haydn quartet. With such ease can the violin student master the viola that it is like learning two instruments for the price of one.

Double-Stops Simplified

THE TEACHER of a pupil's orchestra should always rotate the violin members of the orchestra in playing first and second violin, so as to give all an opportunity of learning to play both parts. If the orchestra is composed largely of beginners, and there are many double-stops in the second violin parts, a good way to simplify the chords is to have the seconds who sit on the right at the stands play the upper notes of the chords and those who sit on the left, the lower. In this way the double stops, which are difficult at first for beginners on the violin, will stand a chance of being played in reasonable tune. The more expert of the seconds may be allowed to play the chords as written, if they can do so in good tune.

Usually in an orchestra of young beginners the seconds play so badly out of time and tune that they spoil all which the rest do, and the general effect is awful. In such cases it is often best, especially in public performances, to have all the violins play the first violin part, which, in very simple music, may be mastered more easily, and to rely for the accompaniment on the piano. As the young players become more expert, a second violin section can be built up.

Second violin parts in arrangements for symphony and grand opera orchestras, string quartets, and so forth, are much more interesting than those for dance orchestras and orchestras playing very simple grades of music. The reason for this is that in these more advanced arrangements the seconds are not constantly pinned down to simple, accompanying chords. They sometimes play the melody part for a few measures in unison with the first violins, or they have interesting counter melodies, striking bits of accompaniment, and other special effects.

In dance music and theater-orchestra arrangements, student orchestra compositions, and so forth, especially those made by American arrangers, the second violins, with the assistance of the viola, are mostly employed in furnishing the harmony of the composition, leaving the melody to the first violins and the wind instruments.

It is arrangements like the following:



to which second violin students object. They protest against the monotony of this endless succession of chords.

However, the student should be willing to do a great deal of work of this kind, no

matter how tiresome it is. He will get from it *exact time, perfect rhythm, tone, a feeling for harmony, and the ability to play double stops.*

In dancing, which is a twin sister of music, the beginner must go through an endless succession of steps of uniform character before he can dance with grace and precision. This gives him the faculty of dancing in perfect time, of keeping step to the music. Much practice in second violin playing does the same thing for the violin student. He should not consider second violin playing as a bore and a nuisance, but as a privilege which will do wonders in building up his musical ability.

Purchasing a Violin

By A. E. RICE

If you have decided to take up the study of the violin and have not as yet purchased an instrument of your own, take heed and do not go to some shop and let someone else choose for you unless you know what you are doing. There is nothing that can look better and be actually worth less than a brand new violin sold for its shininess.

It is a wise thing for a novice, in buying a violin, to get the advice of a honest violin instructor on some particular violin that has tone, quality, and workmanship such as to be worth the price paid for it. As a rule I would rather loan some second-hand store or pawnshop an instrument that is worth while, than would much rather buy a rosin-dusty, age-worn old violin with a characteristically resonant tone than a new one which but does not "sing."

Any reliable violin maker or repairman, can, for a few dollars, restore the beauty to the old violin.

I once purchased from a country blacksmith an old violin for the sum of ten dollars, which later proved to be a good old instrument, worth several times the sum.

There are many good old violins, away in hopeless despair of ever being played in the few dollars asked for them, seems to me these old violins have personality.

It is not necessary to pay a big price in order to obtain tone-quality in a violin. One really knows how to judge them where to look for them.

Often parents purchase for their youngster, about to take up the study of the violin, an instrument which would dishearten anyone who would attempt to play it, let alone a beginner. It is a pity to think that anything is good for a beginner. No beginner can expect satisfactory progress on a violin which has no tone.

The Great Stradivarius

Why All the World Knows Him

By PERCY B. PRIOR

THE musical world today almost everywhere one goes it is quite a common thing to hear the owners of fiddles make inquiries concerning them, since they wonder whether theirs is a genuine Stradivarius. These inquirers also wish to know something about the great maker of that peculiar violin.

To begin with, the number of Stradivarius violins in the world is known and estimated, for their creator has lain nearly three centuries in the grave. The number of Stradivarius violins has been decreased by one, when Monsieur Alexandre Bailie, who recently died at Perpignan, so loved his instrument that he ordered in his will that the fiddle should be buried with him, and his sorry command has, unhappily, been obeyed.

That is, of course, passion run mad, and the true love of music; and it should be wonderful, as it should be to entomb any masterpiece of art. The spirit directing the sacrifice is a survival of the instinct which caused a king's widow, favorites, horses and horses to be buried with him at his funeral. Strads were made to play to give the world such music as had never been before heard. So rare are they that they have histories as strange as those of the fabled unicorn.

One of them was kept untouched in a museum for half a century, next hidden in a solitary farmhouse in an Italian village for thirty years, then preserved in a glass case in a shop for another lifetime, and, finally, sold for ten thousand dollars in England, where its present value must be at least three or four times as great. Worth thousands of dollars apiece, all these violins were the creation of that great citizen of Cremona, in Italy, who died there ninety-three years before death ended his loving labors in 1737. He brought the art of making a fiddle to its highest perfection, and the secret died with him. He lived for his work, toiling humbly in the upper rooms of his house, a tall, thin, bent old man, always in a white nightcap, with a white leather apron covering his clothes. He began to put his signature on his instruments from the time he was 16, but

his work grew in mastery from decade to decade, till, mellowing into the majestic certainty of genius, he outdistanced all his rivals. He made Cremona famous.

Forty years ago a great lover of music decided to go on a pilgrimage to his master's city and render homage before his shrine and workshop.

Alas! The church that had sheltered his remains had been pulled down. The street in which he had lived was renamed. The house was unmarked. In Cremona no one seemed to know of the man who had made the city's name glorious throughout the music-loving world. "Upon my oath," said the cabman, "I assure you they never made fiddles in Cremona!"

In the Cathedral the sacristan was lighting the candles on the altar, and the traveler asked him where Stradivarius was buried. "Oh, signor," was the smiling answer, "Thank the blessed saints and all the martyrs, Stradivarius is not dead! The good lawyer is alive and in excellent health."

Another cabman actually drove him to the house of this Stradivarius, a modern lawyer, and, on the mistake being explained to him, called to a passer-by for aid. Do you know anything of one Stradivarius who makes fiddles?" he cried. A little crowd collected, puzzled, willing to help, but more inclined to laugh. They had never heard of a Stradivarius who made fiddles, now or in any other day.

At last the real house was found, and Stradivarius was asked for. "He doesn't make fiddles here; he is dead!" was the answer to inquiry. Finally someone understood and spoke of a certain professor. "Who is the professor?" demanded the Englishman.

"The Professor Stradivarius who made violins," was the reply, "but ever so long ago, inhabited this house. But we cannot tell which room he died in."

They know more of Stradivarius in Cremona now, for at last, though his grave is gone, and his possessions are scattered, they have raised a tablet to his memory. And even the children of the city know that a king of men once dwelt among them.

Use of Pizzicato in Cello Teaching

By CHARLES POORE

TENDENCIES" and "methods" in the teaching of stringed instruments leave one in no wonder at the little use made of the pizzicato with beginners, especially considering its importance later on in the development of muscular correlation. How many of our stringed players studied long months, not years, before we realized the really fundamental principle of successful violin and cello playing—that the two hands must work independently of each other, that the left hand must be firm, with fingers pressing solidly on the strings, that the right hand must be flexible and relaxed. Much experience in cello teaching has proved conclusively (to at least one teacher)

er) that a sure way to establish the rudiments of technic is by the use of the pizzicato. Let the pupil pluck the strings lightly and flexibly, with the fingers of the right hand, while he presses down the fingers of the left hand firmly on the finger board. Thus from the very first lesson he gains freedom of movement between the hands.

Often teachers use the pizzicato a little before giving the pupil the bow. But the use of this device is without point unless the underlying philosophy of stringed instrument playing is kept clearly in mind. Doing this will enable the pupil to learn correctly from the beginning, and what he learns in this way he will never unlearn.

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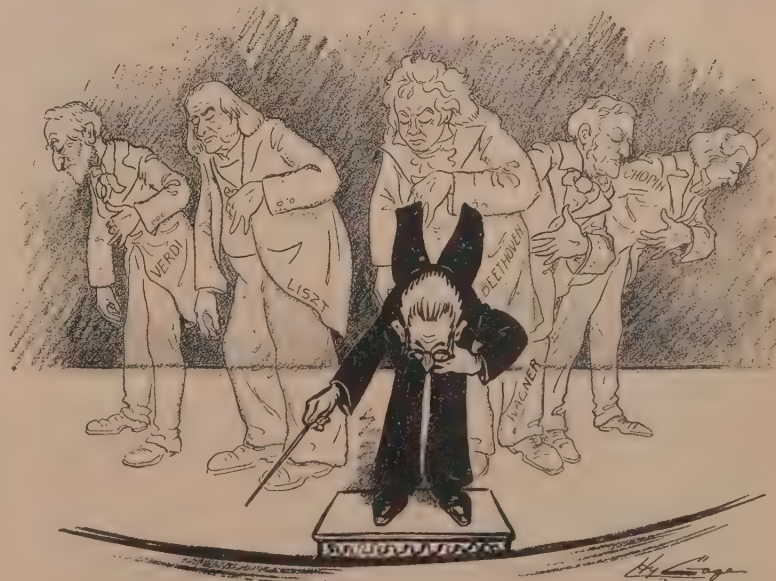
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VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of the Etude and other musical publications.)

Vibrato Problems.

C. H.—In executing the vibrato in the first and second positions, it is not best to let the wrist touch the neck and rib of the violin. From the third position on, the wrist can rest against the lower edge and the rib of the violin. 2. There are different methods of producing the vibrato. The best, in my opinion, is to rest the vibrating finger firmly on the string and produce the vibrations by swinging the hand from the wrist. Some produce it by vibrating the fingers alone. 3. The movement of the vibrating finger causes a very slight deviation from the true pitch of the note, alternately lower and higher, but it is so slight that the ear gains no impression that the note is out of tune. 4. No, it is not harmful to let the first and second fingers rise off the string while vibrating with the third. 5. You will save much time and trouble if you will go to a good violin teacher and ask him to demonstrate the vibrato for you. It is very difficult to learn it from written descriptions only. I would advise you to watch good violinists perform it whenever you have the opportunity.

Schweitzer Violin.

D. E. R.—The label in your violin means that the violin was made by Johann Baptist Schweitzer, in imitation of one by Amati, in Budapest, in 1814. Schweitzer was a Hungarian maker of some note, who was a successful copyist of Cremona violins. An immense number of imitation Schweitzer violins are on the market. I cannot give you the value of the violin without seeing it, but I have no doubt there are one or more dealers in old violins in Los Angeles, where you live, who can supply the information.

To Tap or to Count.

M. H.—Some violin teachers object strenuously to their students' keeping time by tapping with the foot. Others approve. However that may be, we often see players even in professional orchestras and on the concert stage doing this tapping. Personally I see no objection to it, except in orchestras in which the directors keep the time by beating with the baton. It would look rather ludicrous to see every man in an orchestra tapping time with his foot, except, of course, in the case of jazz orchestras where beating time with the heel or toe is part of the "jazz" game. The main point is that the tapping must be done very softly, so as to be inaudible. Some advise keeping time, when it is done with the foot, by moving the big toe, inside the shoe, without raising the foot from the floor. If you decide to abandon the "tapping" system, as your teacher advises, you can count, as piano students do.

Supposed Stradivarius.

M. E. L.—It will be practically impossible for you to sell your supposed Stradivarius violin, unless you have a certificate from a well-known expert, giving his opinion that it is genuine. A Stradivarius violin is worth at present-day prices from \$10,000 to \$25,000 (at retail), according to age, preservation, period, tone quality, historical associations, and so forth. There are millions of imitations; so it is not likely that yours is genuine. See advice to owners of old violins at the head of this page.

Flying Staccato.

An ETUDE Devotee—Different violinists use considerable latitude, in playing the same passages. So long as the artistic effect is good, the differing renditions might be entirely allowable. In the *Minute* of the "L'Arlesienne Suite No. 1" by Bizet (Kassman arrangement) the first passage you send is specifically marked "staccato volante," meaning "flying staccato," in which the bow leaves the string (bounces) between each note. The second passage you send could, of course, be played flying staccato also, but I think it would be much more effective played "firm staccato" (the bow not leaving the string). The passage is marked *ff*, and each note is to be played firmly, with emphasis. I quite agree with you that this passage should be played entirely on the G string, which would facilitate the bowing and give the robust, fortissimo effect desired.

Two Violin Tones.

D. K.—I cannot tell, without hearing you, whether you are able to produce a good tone

on the violin. I note that you say you produce two kinds of tone, one kind a "single melody tone that is clear and pure, and sounds perfect," and the other, "a tone that every one plays and would sound all right if you have never heard this clear, pure tone." Judging from your description of your tones, I should rather advise you to stick to the first variety. From your letter I should judge that you have not heard much good professional violin playing. Try and be all the good concert violinists that you can and try to imitate their tone.

Theater Violinists.

R. B.—I should not like to advise you in any way or the other as to whether it would be advisable for you to make violin playing your profession, unless I could know you and how you play. Under present conditions it is on the most talented who can survive and make a fair income. Why not consult one of the best violinists in your city, one who is interested, and get his opinion of your talent and your fitness for the profession? Whether there will be the same demand for orchestra musicians within the next few years that there was before the advent of the gramophone and the "talkies" is any man's guess. No one can give a sure prediction on that point. In the large cities a certain number of theaters never dismissed their orchestra and some of the smaller ones have reinstated theirs. The American public has such a taste in music and amusements that anything is liable to happen. It is quite conceivable that the public will in years to come refuse to patronize theaters which use "cheap music," and then the orchestras will come back with a rush.

If Genuine.

G. W. S.—Your Andreas Guarnerius violin would be worth several thousand dollars, if genuine. See advice to owners of supposed valuable old violins at the head of this column.

Practice Violin.

H. E. H.—The violins for very soft practice referred to in the March ETUDE, are known to the trade by various names, "mute," "practice," "silent" and so forth. These violins are of various types. Some have merely a framework without top or back; others have a top with open back and sides. Almost any large music house can supply you.

Seven to a Beat.

W. L.—To answer your question I should have to have the time signature and the complete measures in which the example occurs. 2.—If the figure seven is marked above a group of seven 16th notes in 4 time, it would indicate that the seven notes would have to be played to one beat. The notes would be played almost as fast as 32nd notes. 3.—In the second example you send the grace notes should be played with the same strength as the principal notes.

Work for an Expert.

T. M.—The translation of the label in your violin would read: "George Adam Krauss violin and string instrument maker Vienna (Austria), 1811" (the date who made). Biographical works on violin makers give him only a line or two. As the violins of makers of this class depend solely on the perfection of their manufacture and on you will have to send the violin to an expert to get an idea of its value.

On Violin Making.

T. B.—As a start in violin making, you might get the little work, "The Violin as How to Make It, by a Master of the Instrument," also "Violin Making, by Walter Mayson." You can get wood, varnish, and all violin making material from any large music house.

Glissando.

D. D.—The passage you describe is doubt a descending chromatic scale glissando. This is executed with the fourth finger which proceeds down the fingerboard with a series of little jerks, half a tone at a time. The bow is held firmly moving the string during this operation. The jerking motion of the left hand and finger gives the impression of a passage in staccato. This is quite difficult, and you could hardly get the idea of the technique by which it is performed.

(Continued on page 675)

America's Giant Strides in Music for Youth

(Continued from page 625)

acquisition of desirable skills and attainment through actual experiences and self-expression.

an achievement for any adolescent, indeed, any adult, to master, in eight weeks, the complex technic of orchestral composition sufficiently to enable her to create original orchestral positions regardless of merit. The opportunity to lead a great orchestra in planning one's own work is a certain drive to still higher accomplishment. The National High School Orchestra is its own home at Interlochen, consisting of sixty acres of woodland, with five hundred modern buildings and Inolen Bowl, one of the finest outdoor arenas in America. It has no endowment endeavoring to become self-supporting. It is a tax-free non-profit institution belonging to the boys and girls who inhabit it. The students who attend the camp pay their own expenses, sometimes by their schools or clubs.

Leaders Coöperate

Among the world-famous musicians who have participated, gratuitously, in the activities of the National High

School Orchestra, all of whom are enthusiastic in their endorsement of the project, are Ossip Gabrilowitsch, Frederick Stock, Walter Damrosch, Henri Verbrugghen, Rudolph Ganz, Howard Hanson, John Philip Sousa, Vladimir Bakaleinikoff, Edgar Stillman-Kelley, Leo Sowerby, Carl Busch, Ernest Hutcheson, Guy Maier, John Erskine and Percy Grainger.

For the National High School Orchestra and the forty-five thousand school orchestras within the United States, we can only say, "they are American, through and through." They know they are not perfect, and that they will never be perfect; nor do they care, so long as the joy of self-expression is theirs. They do not exist for the public. They exist only for the boys and girls of America, who are unmindful of professional criticism, for they are the descendants of pioneers, pioneering themselves in the greatest musical awakening the world has ever known.

How they will affect the future of music in America, let him who dares prophesy. And this Elijah is bound to see a cloud foretelling a richer harvest for American musical art.

The Value of Getting Pupils Acquainted

By ARTHUR SCHWARTZ

THAT EVERY child loves music is admitted; but that every child likes to practice is a horse of a different color. However, this aversion to practice may be overcome by a simple means.

There is A who likes to potter around the piano for a tool chest or a paint box and is adept at producing something along these lines. But piano practice? Not so much. Here is B who practices like a Trojan and plays excellently. The teacher notes A's ability as a "corking" mechanic. B becomes quite curious. Likewise, B is eager to meet other.

The teacher suggests that the "musician" visit the "mechanic" who shows his efforts. After this B displays talent on the piano.

The effect upon the indifferent music student is startling, for nothing so fires the creative instinct of a child as the sight

of another child playing well. The Josef Hofmann of today could never impress a nine year old as powerfully as could a nine year old "Josef Hofmann." It is so in the very nature of things; youth naturally allies itself to youth in life, love, work and play.

William James wrote of the necessity of allying oneself with everything of a like nature with the work in hand. Hence, pupils are urged to hear much music, to read much about music and to think much about music. Creating a favorable environment is more than half the battle; and getting an indifferent pupil acquainted with an enthusiastic pupil is one way to accomplish this.

With girls the same method of acquaintanceship can be affected, but with extra care being taken; for girls are very sensitive to their shortcomings. However, approached rightly, they, too, are tractable and "good sports."

Passing Under the Thumb

By EARL C. JONES

A FAMOUS teacher once said, "When a pupil comes to me and I am trying to determine how far he has advanced, instead of asking him to play some showy piece I merely have him play a scale or exercise. Many students who confidently attempt difficult compositions can not play a scale properly."

This is certainly true. A pianist who can play scales and arpeggios smoothly and evenly with all the different rhythms and varieties of touch has a technic to meet almost every demand.

Each of the unevenness in scales and arpeggios is due to the thumb which is perhaps the most unruly member of the hand. The following exercises will help to make the thumb less awkward:

Exercise No. 1: Open and shut the hand.
Exercise No. 2: This exercise is done like number one, except the fingers are closed on the thumb. Repeat each exercise ten to fifteen times daily.

Now for the keyboard exercises: placing the hand in position for playing the C scale, strike C, then E, both with the thumb. Next play C, then F, as before. As the pupil gains more proficiency the exercise can be extended to G.

Later the first two exercises in Clementi's, "Gradus ad Parnassum" (two of the most valuable in the book) and Philipp's, "Passing Under the Thumb," should be studied. These are studies every aspiring pianist should master.



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The Jazz Deluge

To THE ETUDE:

Being a lover and a student of the art of beautiful music I take the liberty to write this letter and feel that it should be published.

About five o'clock one Sunday evening I turn on the radio. It seems as though everywhere I turn there is nothing but jazz. What are they playing? Well, one number is *My Jesus As Thou Wilt*, a hymn arrangement of Agatha's Prayer from von Weber's "Der Freischütz," jazzed. And so it goes all evening.

Time for the Atwater Kent Hour. I turn to a station from which the program is broadcast. The orchestra has just concluded a selection and the soprano begins to sing the beautiful *Jewel Song* from Gounod's "Faust." About this time another station "butts in" with a piece called *The Tanning House*, which I recognize as a horrible jazz

arrangement of Wagner's immortal Overture to "Tannhäuser." I turn to another station to hear the *Jewel Song* without this interference. Here also I hear the same jazz orchestra drowning it out by playing a piece called *The Libra Storm*, which I recognize as a detestable arrangement of Liszt's *Liebestraum*, No. 3, jazzed. And so on all evening long. Good music is drowned out by jazzed arrangements of the immortal classics.

Thus we find the immortal, God-given music transformed into meaningless, hideous jazz. Is such music fit to be broadcast on "The Lord's Day?" NO! It is bad enough to hear it on the other six days of the week.

It is time something be done about this. Lovers of beautiful music, get busy! Do something!

A lover of music and an "ETUDE Reader."
PAUL H. MERKLE.

TEACHERS' ROUND TABLE

(Continued from page 631)

after which she may put the hands together, practicing each measure by itself.

(2) Get the pupil's mother to coöperate with you in making practice a regular habit. The girl has no doubt acquired the habit of going to school regularly and accepts her school attendance and studies as part of her daily routine. Put her piano practice on the same footing, assigning it a regular period—or perhaps two short periods—each day. Show her also just how these periods are to be divided between finger exercises, studies and pieces.

In addition, excite her interest in her music as far as possible by giving her attractive materials on which to work, often associating these materials with attractive ideas, such as stories for the pieces. Finally, place before her a definite object toward which she is to strive, such as a party or a pupils' recital at which she is to play. Organize her practice thoroughly and make it mean something more to her than a dull grind. Then your problem ought to be effectually solved.

Summer Study

I have a position which prevents me from taking piano lessons or practicing very much during the winter and spring months. I have three months' vacation in which I thought I would like to take pipe organ and piano. Do you think I could gain much doing this? In time I hope to become a professional piano teacher; but now I give lessons to beginners and have eleven pupils. I have taken three and a half years myself and can play pieces of the sixth and seventh grades well. I act as pianist in the church orchestra and for the choir, which gives me quite a bit of practice in sight-reading.—E. F.

I strongly advise your devoting your free summer months to intensive music work. Go to a summer school, if possible,

where you can take two piano lessons a week (or one piano and one organ), practicing at least three hours a day. Also join a theory class, and any lectures or recitals that are available. The inspiration of such summer work buoy you up all through the winter. Over, your experience in teaching and playing ought to prove a valuable educational asset, if supported by such intensive study.

Importance of Scale Study

I have an advanced pupil who returned to me after taking a year from a more experienced teacher who, however, never gave the child any scales. I make all my pupils memorize their scales, major and minor. Scales are the foundation of piano playing, are they not?—E. F.

The conventional scales and chords in a way, the "stock-in-trade" of the pianist, without which he is building music house on sand. For such scales and arpeggios are common, in form or another, to nearly every composition, and the pianist who has at his command has already mastered the details of any piece which he undertakes. Certain pieces, for instance, are easy for such a player to read because he recognizes many passages as old friends, whom he is perfectly familiar. To whom he has had no such training, on the other hand, every passage which he encounters is a new problem which must be solved by persistent effort.

To devote a part of each lesson to practice period to such common material, therefore, is to lay up valuable and necessary resources. Don't fail to insist on work and to supply any such omission the part of other teachers.

Musical Jargon of the Radio

(Continued from page 618)

An instrumental composition in the style of the vocal lied; as a *Spinnerlied* (Spinning Song) or *Gondellied* (Boat Song).

* * * *

Lied Ohne Worte (German, leed oh-nay vawr-tay); A song without words; a term brought into use by Mendelssohn, for that set of pianistic gems which, more probably than any other of his compositions, have made his name immortal.

* * * *

Loure (French, loor): Originally the name for a kind of bagpipe familiar to many parts of France, especially Normandy, the name finally became associated with a dance done to the nasal tones of this instrument. The music is in six-four rhythm, somewhat slower than a *gigue*. Bach introduced one as the sixth movement of the fifth of his "French Suites."

* * * *

Lullaby: The first of all human music; doubtless improvised by Mother Eve.

A cradle song: a *berceuse*, which see.

A *wiegenlied*, of which Brahms created probably the best specimen and best known of the vocal repertoire.

* * * *

Lyric: A derivative from the Greek *lyra*, a lyre. As applied to music, it identifies such compositions as those in which simple, chaste, flowing melody prevails. The *cavatina* of opera should be in this

style as a contrast to the preceding rhythmic and the fiery *cabaletta* or rapid movement to follow. Of these the slow motion of the celebrated *Casta Diva*, Bellini's "Norma" is one of the most perfect examples. The Mozart operas abound in such songs, notably the *Batti, batti*, Zerlina in "Don Giovanni" and the *che sapete* of Cherubino in "Le Nozze di Figaro," the latter of which has been surpassed.

The term *lyric* may be well applied to such instrumental compositions as *Le Cavatina* for the violin, to Schumann's *Träumerei*, and to that heavenly strain in A which he introduces in his *Nocturne* in F, to Liszt's lovable *Liebestraum*, and to such of Mendelssohn's "Songs Without Words" as *Consolation*, the *Song* and *Duetto*.

* * * *

Lyric Drama: Another name for opera, a drama sung instead of spoken.

* * * *

Lyric Opera: An opera in which lyric elements overshadow the drama.

* * * *

(Music lovers and radio friends, follow this monthly series, will find a kind of illuminating course of music appreciation, which will add enormity to the joys of "listening in.")

"He who every morning plans the transactions of the day carries a thread that will guide him through the labyrinth of the most busy life. But where no plan is laid, all things lie in chaos."—VICTOR HUGO.

QUESTION AND ANSWER DEPARTMENT

Conducted by
ARTHUR DE GUICHARD

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Con moto Bach's Two-Part Invention, No. 14.

In the high school music contest this piece to be played by each contestant in 14 of Bach's "Two-part Inventions." According to the metronome mark this piece to be played slowly, but in some of the jury trials the contestants have played it quickly. Is it correct to play these at a faster tempo than that indicated?

—W. G. B., Rockmart, Georgia.

When came your metronome time? I am giving it for the simple reason that in 1750, whereas the metronome was not used by Maelzel until 1815. Probably the use of your copy set the pace. The indication of time given by the composer is *Andante con moto*. *Andante* means "keep it con moto, with emotion"; in this it signifies "rather quickly." I would at a beat of 72 to a quarter-note—faster, perhaps, if played with perfect y.

Advice Various.

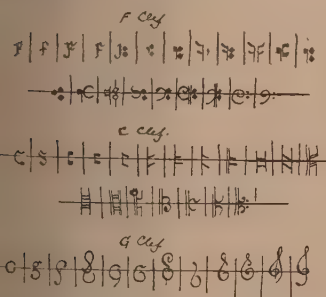
I am beginning vocal study and my lyrics soprano. My chest and head are satisfactory, but my middle tones seldom say. They are either too soft or is a queer break in the way of short, tones instead of smooth, clear tones. You give me some helpful exercises for coping these notes? My worst trouble is when B (third line) and C (third space). Is it usually a break when singing from C. Is it all right to sing after waiting an hour and a half after my meals? Could I wait longer?

It is not possible to diagnose your de- without hearing you. From your descrip- it seems to me that you are forcing your up. Under the circumstances the only ly I can suggest is to begin on E (fourth) and sing downward and mezzo-piano, but any crescendo, the five notes E, D, A, trying to sing them all with the same y. Avoid throat pressure of every kind, your tongue forward, with tip lightly ing the lower front teeth. Breathe the forward without any effort whatever, these notes, mezzo forte, slowly, endeavor to keep the same quality from C to B. at that six times, taking breath at the of each five-note series. Then do the , descending from E flat down to A flat of A flat). Then sing from D down to G, n the same manner. Kindly let me know you are progressing. Where there is any ble of this nature never practice ascend- but always descending. Do not begin practice until one hour and a half after

ious Forms of Clef Signatures: G, C and F.

Will you kindly give me a table of the rent forms of the clef-signatures, since were first employed.—B. E., Auburn, le Island.

The table is given herewith:



Singer's Catarrh.

I remember having read an article by in THE ETUDE some years ago relative he treatment of a frequent recurrence of aturhal condition of the throat and nose. Unfortunately I have forgotten the number date of the copy which contained the etc. Could you kindly supply me with e particulars? As a teacher of singing ish to let my pupils profit by the course mended therein, which I found most cious.—"Singer," Bronx, New York.

The article referred to appeared in THE ETUDE for August, 1922, on page 560.

nt to Play Now?

My age is nearly fourteen and I have i studying piano about six years. My t difficult pieces are Chopin's "Fantaisie mptoms, Op. 66," Chopin's "Etude in F or" and Beethoven's "Sonatas, Op. 106 and I can read fairly well. I am without ncher at the present time; so I need some e as to my next pieces. What should I u now? Your advice as to how I should d would be valued very highly.—Plano ent, Somerville, Massachusetts

A. The enumeration of the names of the pieces you play does not give me a sufficiently precise idea of your pianistic powers, either as to technic or as to interpretation. You say nothing about your technic or phrasing. Do you know how to analyze the various forms of composition? In short, are you able to form some idea of the message that the composer wishes to convey to the listener, and can you make your audience understand that message by means of your playing? All of which is very difficult for a girl of fourteen to accomplish. Those Beethoven Sonatas which you have mentioned (opera 106 and 109) are among the most difficult to interpret satisfactorily, and the mere naming of the works cannot tell me how you interpret them. So, to tell you and to advise you, I should hear you. I may, however, advise you in another respect which may be of service to you. You do not seem to have studied Bach's compositions to any extent, if at all. Therefore I recommend you to study the "Two-Part Inventions" and the "Three-Part Inventions" of the great Johann Sebastian Bach. Study them profoundly, learning to play them from memory. That is most essential. Then master the "Forty-Eight Preludes and Fugues" by the same Bach, playing them also from memory. When you will have accomplished that, you will be able to take up the great classics as well as the modernists. If you succeed with Bach, I shall add to my advice that you follow out a perfectly complete scheme of studies and compositions that will lead you to the Parnassus of piano interpretation. I wonder if you have learned any harmony, counterpoint, canon and fugue, form, composition, and so forth. In any case you have plenty of time before you. Don't hurry. Hasten slowly—and you will accomplish much.

Sundry Questions.

Q. Will you please answer the following: 1. What is a mixed cadence? 2. What principle of fingering is usually employed in arpeggios? 3. What is the fingering for diminished-seventh arpeggios? 4. What principles govern the use of pedals?—M. B., Birmingham, Alabama.

A. 1. A cadence on the dominant preceded by the subdominant. 2. Study "Complete School of Technic for the Pianoforte," by Isidor Philipp, pages 55 to 61, but note that the last sixteenth-note of the third beat in the right-hand, at the bottom of the page (chord of A minor), should be a not *g*. 3. See the same work, page 61, No. 4. 4. The chief principle to be observed is that the loud pedal may not be continued over changing chords, thereby causing discords and confusion of sounds. The proper name for the so-called "loud" pedal is the damper pedal.

A Little Theory.

Q. What is the chord of the dominant ninth? 2. What distinguishes the modern music from the classical?—E. M. Evergreen, Alabama.

A. The chord of the ninth from the dominant, that is to say, the chord of the minor (or dominant) seventh plus a major third. In other words, it is the dominant of a key with its four superimposed thirds.

2. Briefly stated, classical music is all that which was composed up to the time of Liszt and Wagner, and is today acceptable with regard to established form and melodic and harmonic progressions. Modern music has broken away from those melodic forms, adopted other scales and allowed harmonic progressions which had been rigorously forbidden by the classical composers. These modernists have adopted the whole-tone scale, the semi-tonal or dodecuple, the atonal mode, Polish and Russian characteristics and enharmony of every kind.

"The Fountain" from "Roman Sketches," by Griffes.

Q. Please explain the rendition of the tenth measure of the second movement in Griffes's Nightfall from "Roman Sketches." Also are the small notes (bidi) grace notes, acciaccature or appoggiature? Are they played with the bass notes or slightly before?

—J. B., Hempstead, Long Island.

A. The small notes are Acciaccature to be played with the bass notes and sustained as indicated:



Or, if the stretch is too difficult, they may be played the smallest fraction of time before the chords and their bass and then be sustained.

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MASTER DISCS

(Continued from page 626)

its kind on records. Perhaps the reoccurrence of its thematic treatment has had much to do with its popularity; for like its greater sister, the famous "Symphony in D Minor," it is "cyclical" in its use of melodic ideas. That is, the chief themes show a common origin.

Alfred Dubois, the eminent Belgian violinist, distinguishes himself greatly by his interpretation of Franck's sonata in Columbia album 158. His playing is fluent, sensitive and tonally ingratiating. It is a pity that Marcel Maas, the pianist, does not equal Dubois' artistry, for this would have established this set very highly. Unfortunately, the latter seems constrained at times, as though he were functioning merely as the accompanist rather than as a contrasting artist.

It was Schumann who said of Schubert's music, "It is no artful concealment of art. The artist vanishes altogether, and the loving, simple, human friend remains." And again, "He has strains for the most subtle thoughts and feelings. . . and innumerable as are shades of human thought and action, so various is his music." The truth of this we realize as we listen to those two sterling artists, Kreisler and Rachmaninoff, in Victor album M107, interpreting his "Sonata for Violin and Piano, opus 162."

In the gentlest, most persuasive of musical language, this sonata unfolds its tale to our ears; and the violin and piano under the guidance of two genuinely great artists "talk and intertalk like human beings." It is a rare experience, this recording—an experience which neither time nor the "silent corrosion of men's thoughts" will ever efface. There may be no great depth of meditation in this sonata—Schubert wrote it in his twentieth year—yet there is a gracious spontaneity, a musical speech quite individual—which came from one of the most "simple, loving and human friends" of all mankind who ever created music.

The religious superstition and terror suggested by Franck in his tone-poem, "The Accursed Huntsman," seems only mildly stimulating today and hardly convincing. Nevertheless the performance of this work given by the Orchestre des Concerts Lamoureux of Paris under the direction of Albert Wolff, Brunswick discs 90167-90168, is a vivid one. Wolff takes such music and by careful adherence to rhythmic rulings makes it both interesting

and vital. Its program becomes second under his direction. The story with "The Accursed Huntsman" concerns is that of a Count who defies the Sab by giving a hunt, for which he is cursed and ride forever pursued by a pack of demons.

D'Indy Opera

ON THE last side of the same ring Wolff gives us the *Prelude* Vincent d'Indy's opera, "Fervaa." d'Indy, as teacher and composer, is posed to have carried on the tradition Franck, the coupling of this *Prelude* the tone-poem would seem to be a chosen one. "Fervaa," considered on d'Indy's foremost works, was composed in 1897. One French critic called it the noblest and most elevated creation that come into existence since "Parsifal."

Florent Schmitt, one of the foremost and most individualistic composers present-day France, has been neglected records until recently, when two recordings of his masterpiece, "The Tragedy of Salome," were issued almost simultaneously. The work which is not based on Oscar Wilde's drama but on a Poem Robert d'Humieres is a vividly modern drama in music. Originally composed chamber orchestra as a ballet, it was rearranged by the composer for a symphony orchestra. Since then it has been heard as a tone-poem throughout musical world. It has been said to second only to Ravel's "Daphnis and Chloe" "as a vitalized product of individual invention."

Piero Coppola conducting an unusual symphony renders the work for Victor. His reading is at once poignant and yet his grasp of the essential vitality the work is its undoing, because, in striving for it, he hastens his tempi, which may for diffusion. Schmitt conducting famous Orchestre des Concerts Strakosky in Columbia album 157, gives us the best poetry besides the vitality and drama. His performance may take another disc but, by so doing, it gains in interest and thereby becomes the logical sequel claim our interest.

We recommend Fried's vital reading of *Les Preludes* and *Mazepa* of Liszt in Brunswick album 32, and Joseph Aubert's well-planned interpretation of Schumann's "Kinderszenen" on Brunswick discs 90169-90179.

A Practical and Profitable Piano Recital

(Continued from page 623)

with the type of piece? For instance, was the fairy dance played lightly and gracefully?)

The teacher who takes the attitude that pupils' recitals are a necessary evil is not likely to make a success of one. She should understand that recitals are as much a part of her work as is the giving of proper technical exercises or pieces to her pupils. Therefore, to be a really successful teacher, she should make it a point to present the finest possible kind of recital.

If the pieces have been selected to fit the personality of each pupil, if the utmost care has been given to the preparation of each piece and if the program has been

constructed so as to possess both unity and variety, there is nothing for the teacher to worry about. Her recital will undoubtedly be a success and so help to bring to her prestige which she properly deserves.

SELF-TEST QUESTIONS ON MRS. REBE'S ARTICLE

1. What three purposes may the piano recital accomplish?
2. What memory device may be employed as a safe-guard against the pupil forgetting his piece?
3. List five rules of stage etiquette.
4. In what way is a preliminary recital among the pupils themselves of benefit?

"I am now very busy in trying to free English musical people from that sort of inferiority complex which seems to possess them, the feeling that seems to be born in many of them that because they are English they are cursed from before the foundation of the world and will never be able to accomplish anything in music."—MRS. PHILIP SNOWDEN.

Schumann's Immortal Words

By JOSEPH RUSSELL

WHOM was Schumann thinking when he said to a pupil, "Always play as though a master heard you?"

No doubt it was chiefly of those young pianists who need encouragement to follow up the artistic path that requires such painstaking labor.

Schumann knew that, once his words were clearly understood, the student would be wide-awake, careful and exact. He envisioned the good habits that would be formed, thus making success more sure. He the young musician, whether beginner or a few steps above him, realizes the significance of the great master's words: music will become more easy to play, to play, to express; and advancement will be much more rapid.

When the practice hour comes, the pupil will play each note, each measure and repeat as though a master sat nearby directing. The student should sit up alert and concentrate on the music score, so that

nothing will interfere with the doing of his best.

"Always play as though a master heard you" will do away with

1. Carelessness,
2. Repeating the same false notes,
3. Playing in uncertain rhythm.

Correct interpretation of the immortal words will teach us to

1. Play with care,
2. Be exact always,
3. Make every moment count,
4. Concentrate,
5. Acquire poise and balance,
6. Have rhythm,
7. Make the teacher's task easier,
8. Repay musical advantages.

This, then, brings us to the point where we see that the student must be able, in reality, to be his own master, since during rehearsal periods there is no one to tell him of mistakes made.

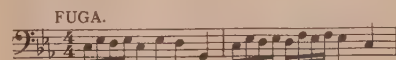
On the Interpretation of Bach

By PAUL CRESTON

THE NAME of Johann Sebastian Bach, especially among organists, is always mentioned in the most solemn manner, as if he were a veritable deity. Yet a little study of the composer's life would soon show that he was a most human being, and that, despite his prodigious labors, he found time for humor, jollity and even mischievousness. The gayer emotions are incorporated so often in his fugues, and the failure of the average organist to realize and express them accounts for the impression that lay people that Bach's music is dull. Bach had a sense of humor. And it was always a purely Teutonic humor, coming from a little *gigue* of his which is most identical with the popular "St. Nick's Day" one should think his humor at times genuinely Irish. Moreover, Julia Schelling has hinted in an article that Bach was the "inventor of the theatrical revue," mentioning some of his "revues." He could not, then, be such a morose individual!

Concerning his fugues, the word itself is "flight," and most of Bach's fugues certainly intended to fly. But as they are generally heard at organ recitals they sound more like a tramp through swamps.

Let us take as an example the fugue from the *Prelude and Fugue in C minor*.



As it is usually heard, one would think the music sheet looked something like this:



The mere looking at it makes one feel drowsy. The only way to keep the audience awake is to imbue the music with some of that humor which Bach often displayed. Pietro Yon plays it thus:



Played in the last manner the fugue sparkles and remains alive up to the very last note.

Ease in Piano Playing

(Continued from page 632)

At the moment we hear the sound. The finger is held down by the light weight of the thumb, not by the continuous pressure of the thumb. The following are a few further hints for technique:

When putting under the thumb do not let the hand roll over towards the little finger. Instead, let the hand, and, of course, the forearm, roll towards the thumb. Practice scales staccato *pp* (slow key depression) allowing the key to rebound the moment the hammer hits the string. This is difficult to do. Do not think of lifting the fingers. Simply allow the keys to rise, keeping the finger on the key. Difficult finger passages can be practiced silently on the key surface, but they must always be in correct rhythm.

Always, where groups of notes occur, play or lead to the first note of the next group.

Above all things, listen. Do not merely hear.

SELF-TEST QUESTIONS ON MR. WHITESIDE'S ARTICLE

1. What is the value of the "dropping" exercise?
2. What tilting movements occur when playing the first five notes of the C major scale?
3. Why is it fallacious to say that the weight of the arm should depress the key?
4. What is the result of contracting the little finger?
5. What is the movement of the hand when putting the thumb under?

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Expression Through Accent

(Continued from page 619)

and note the unusual value and effectiveness of the agógic accent as a phrasal factor as well as one of expression.

In playing the agógic accent upon normally accented notes its attractiveness is greatly increased and enhanced. At the 12th measure we reach the gem portion of the *Fantasia*, the *Adagio* movement, which abounds in opportunities to use the agógic accent. Measures 12 and 13 in the treble stand thus:

Ex. 7



The climactic note of the first phrase (ending at the rest) is G. Give this note extra attention. Linger on it with the agógic accent, prolonging its time value about one-half as long again, allowing its force then to melt into the following succession of notes in a *diminuendo*. In measure 13 the D-sharp is the important note; so give it the agógic prolongation. However, observe its added vitality through the existing semitonic discord. The very note, irrespective of the agógic accent, seems to melt in the air with indecision before disappearing into its resolute note, E. For several measures we find similar and easily recognizable points for the agógic accent.

Beginning at measure 23 we find numerous chances for the employment of the agógic accent, as exemplified by the *sforzato* sign in the following:

Ex. 8



Beside the three notes marked for the agógic accent the highest note D marked * deserves a greater amount of attention as it involves the climax of the phrase (ending on this note) together with the irresistible crescendo of the agitato nature of the phrase ceasing at this point. In addition to the agógic cling, give it a *forte-tenuto* touch.

In Chopin's *Fantasia Impromptu*, Op. 66, the melody notes marked with the *sforzato* sign in measures 13 to 21 will possess an appealing power, if, in addition to the *sf* accentuation, a slight agógic prolongation is placed upon each note thus marked. In the *Largo* movement of the same work, in measure 48, a charming and an unusual syncopated effect is produced by employing an agógic accent upon the central note of each triplet group in the bass in subdued imitation of the melody in the treble, thus:

Ex. 9

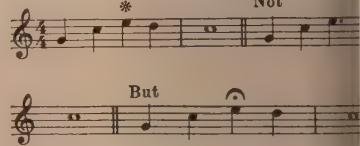


In measure 45 where the left hand (coinciding in the octave with the right hand notes) are marked with the *sforzato* sign, deliver them with the agógic accent only and not with stressed force which allow the melody to remain prominent in the treble as a single line of melody furnish a desirable effect in the bass.

In reference to this same excerpt Professor Ruebner in describing a successful touch for the treble recommends "the first note of each of the triplets in the bass be sustained in sympathy with pressure tone melody, which unquestionably requires a *tenuto* rendering." The truth the *sforzato* or *forte-piano* sign is claimed by some musicians to indicate the agógic accent. However, it is more appropriate to use the *tenuto* sign for the agógic-hold and the *sforzato* sign for an emphatic stress. The signs are so used by Chopin.

Comparison of the employment of two signs may be made in Chopin's *Lade*, Op. 47: the *sforzando* (stress) sign appearing in measures 61 to 64 including the *tenuto* (agógic accent) sign measures 123, on the A# and Eb, and on the highest note, G. However, in final analysis, the true sign should be pause or hold sign. For the slight lingering on the note thus accented is in reality an infinitesimal pause and should in no degree disturb the notational value of following note or notes, as it is a part within itself and possesses no emotional evaluation unless the entire musical phrase displays an equally infinitesimal hold back. For instance:

Ex. 10



The prolongation of the duration of pause is governed solely by the musical feeling. This feeling is frequently parted when one acts as an accompanist. Instinctively the accompanist knows when the soloist will cease playing a final note. It is this same intuitiveness which tells the soloist when to apply the agógic accent.

SELF-TEST QUESTIONS ON "MR. MARKS" ARTICLE

1. Define "agógic accent."
2. Why is dynamic stress often out of place in smooth-flowing melodies?
3. What relation holds between agógic accent and rubato phrase playing?
4. What effect is produced by playing the agógic accent on normally unaccented notes?
5. Why does the "hold" sign often express the agógic accent?

Notes and Rests that Go Together

By ANNETTE M. LINGELBACH

To IMPRESS more deeply on the child's mind how certain notes are struck together, although played by the different hands, write down a group of exercises in which appear notes and rests of different values, none of which is placed below or above a

note or rest of like value. The child places each hand of each measure alone on a writing-table, then re-copies it, placing each note and each rest in one hand, in line with the corresponding note and rest in the other hand.

"The tone films seem to have jumbled things up. They will not stay a day longer than their majesties, the public, want them. And the same is my answer to jazz music and modern dances. Everything that is a success is so because there is a spark of genius hidden behind it."—FRANZ LEHAR.



"—AND NOW FOLKS, THOSE JOLLY BOYS—THE HARMONY TRIO!"

A Critical Digest of Music

(Continued from page 628)

For subjectivity they fail on tempera-
and conviction. In composition they
n depth, concentration, strength of
ght, a free manner of playing—a puz-
me in music, woman, the noblest,
s beautiful and finest soul that nature
roduce, who has been made with these
acteristics and who has not succeeded.
enderest thoughts emanate from her
know of no worthy reëcho in music,
form of a love duet or a cradle song.
not live to see a woman as the next
or Beethoven and therefore will not
nyone of that hope who differs from
yself was the founder of a school of
the Russian Imperial School at St.
sburg. Our great masters did not
from schools. In order for schools to
the highest value, they should be man-
b the government and not by private
dels. The children who start in them
ecome prodigies arrive at maturity as
v girls at fourteen to sixteen and
at seventeen to nineteen years of age.
they are finished and are ready for
ation, they are given two months in
to prepare a number of compositions,
Scarlati to Liszt, without the help
eir teachers.

Catching the Character of the Instrument

THE INSTRUMENTS of all times had
characteristic tones of their own, and
composers wrote their compositions for
of instruments. For example, if I were
ay today a piece by Mozart or Haydn
the *forte*, I would use the left pedal—
the same with Handel and Bach.
mel I would play with short right
d and little of it; Weber and Mendels-
brilliantly; and Beethoven, Schubert,
mann and Chopin, with all the re-
ces at my disposal. To me it seems as
h Bach thought in terms of the organ,
the exception of his dances and pre-
; and I am inclined to think that his
had different registers from our
rn ones. Perhaps this is another par-
of mine.
Regarding editions of the classics, I have
If tried to change the publishers' poli-
of editing revised editions. I have
I them to edit the original editions of
masters, but with apparently no coöper-
Philipp Emanuel Bach wrote a book
is father's works; but that has been
garded, and today the situation stands
no two pianists have the same general
about a work.

Biased Editing

WILL show an example of what I
all false editing. The Czerny edition
"The Well-Tempered Clavichord" by
contains many errors which came
ugh the desire of Czerny, and possibly
predecessors, to edit this famous work.
Fugue in C Minor, played in an elegant
ato style, is of very doubtful correct
ion; for it is short and has 32-ft. organ
stration, and its nature is not staccato.
theme of the following Fugue in C-
p Minor, with its staccato-like effect, is
ng also, for the entire fugue is lyrical
ature and should be played legato.
e signs for two notes legato and two
ato, in the Fugue in G Minor, first
give it a staccato character; while it
fact of a melancholy, complaining and
ng nature. The *Prelude in F Minor*
comes tedious if played as slowly as des-

igned, for in the fifth measure a fugue
commences, which sounds monotonous if
played slowly. The *Prelude in C* repre-
sents to me a series of broken arpeggios
played in quick tempo. With some pian-
ists it becomes a dreamy fantasy piece, es-
pecially since Gounod has taken it for his
Ave Maria.

I am not in great sympathy with the pro-
grams of the symphonic concerts. They
are too mixed. I should prefer to hear an
entire concert consisting of works by the
same composer (overture, aria, concert
song, solo, symphony). If this is too mo-
notonous, then I should like to hear a con-
cert from the two epochs: the first from
Palestrina to and including Chopin; the
second from Berlioz to the present time.
I count such composers as Raff, Gade,
Brahms, Busch and Goldmark in the first
epoch.

Regarding the acoustics of the orchestra
—I have seated the orchestra differently,
planning first and second violins on both
sides of the director, and interspersing the
instruments more. I was told it had a bet-
ter sound, but it was difficult to conduct in
that way.

Is there a definite style of music for
church? That I will not say. It depends
on one's religion. If we take the "Mass of
Papae Marcelli" from Palestrina, the
"Mass in B Minor" of Bach and the "Missa
Solemnis" of Beethoven, which one is
written in the requisite churchly style?
The first is *a capella*; the last two are with
orchestra accompaniment. All I can say is
that the music should fit the religion. I
prefer to hear the organ with the voices
proceeding in a similar manner instead of
in a polyphonic style. Heaven is different
in Palermo and in Instert. A Palermo
woman, praying for the success of her
child—that is thinkable only in 6/8 rhythm
and *allegretto* time. A lovesick maiden
of Instert—that is portrayable only in *ada-
gio* 4/4 rhythm or 3/2 time (more para-
doxes!)

The March of History

MUSIC is the echo and the reëcho of
the times. Let us start with our year
1800. Our century begins, musically,
either with 1789 with the French Revolu-
tion or with Beethoven (1815, the departure
of Napoleon). We have the restoration,
musically, the scholastic virtuosi period of
Hummel, Moscheles—the flowering period
of modern philosophy. The third period
of Beethoven. Then we have the revolu-
tion of 1830, the sudden fall of Legatis-
simus, and the ascending of the son of
Philip. 1840, Berlioz! Then the "Æolian
Harp of the Polish Uprising" of 1831
(Chopin); the victory over the pseudo-
classical (Schumann); the flower time of
knowledge and art (Mendelssohn). Na-
poleon becomes Emperor; Liszt becomes
composer. Wagner, with his music drama,
presages a great war in the near future, and
National music. One cannot deny a cer-
tain affinity.

The Great Ones to Come

I FEEL that I will not live long enough
to see the coming Bach or Beethoven,
and that makes me sad. My only consol-
ation is to hear an organ prelude or a fugue
from Bach, a sonata or a string quartet
or a symphony from Beethoven, a song, or
impromptu or a musical moment from
Schubert, a prelude or a nocturne from
Chopin, or even a mazurka, or a national
opera from Glinka. As I reflect I wonder
if the musical dawn has not just broken.
(The End)

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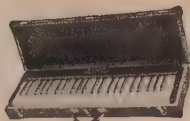
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SCHOOL MUSIC DEPARTMENT

(Continued from page 630)

all departments although three of the state institutions accept more music in the music or fine arts departments. Only two state institutions offer graduate degrees in music. One offers a master's degree, the other, a master's and doctor's degree. About one-third of the state institutions offer training courses in music supervision; about one-half have summer courses.

Supplementary Questionnaires

A GAIN, there was a follow-up made by the Research Council. Additional questionnaires were sent to the colleges and universities (over a hundred) which were neither accepting music for college entrance nor offering music courses for credit. It was hoped that in this way the reasons back of the rejection of music as a part of college education might be obtained. Replies were received from sixty colleges, though not all answered in full.

As stated before, these institutions are decidedly in the minority and are in the eastern part of the country where "It has not been done" is frequently considered sufficient answer to anything apart from strictly classical academic tradition.

In these follow-up questionnaires there were eight questions asked. The first was whether or not the institution believed that music did not produce educational results comparable with those obtained in the subjects for which entrance credit was given. The answer of all but two was, "No," showing that even those institutions which do not grant music entrance credit realize the educational worth of the subject.

The second question was whether or not the college or university felt that music in high and preparatory schools was not at present being taught "sufficiently well." There were forty-two answers of "Yes" and five answers of "No." This answer is surely one to make our high schools pause for consideration. It indicates one of two conditions: either the college authorities so answering have opportunities of inspecting the work of the high schools in their vicinity and find it wanting; or else the college authorities have little opportunity for evaluating high school work and are unfamiliar with the grade of work being done in these schools.

Colleges Unaware

I T SEEMS more likely that the latter is the condition responsible for the feeling of the colleges questioned. The strides taken in high school music in the last ten years have been enormous and can be appreciated only by careful study of the methods used and the progress made. It cannot be doubted that the opinion of objecting institutions would be changed if they had the opportunity of testing the work of the present-day high school music teacher and student. It would appear that here lies a great responsibility on those in charge of forming, organizing and teaching music courses in preparatory schools. It is the duty and privilege of these persons to prove to college authorities that the scientific laws of all education underly the work done in the high school.

To question three, which asked whether or not the college felt that the difficulty of evaluating music prevented the institution from attempting it, there were as many affirmative as negative answers, thus making the question of little import.

To question four, asking if the college

felt that there was insufficient interest on the part of prospective students to warrant accepting music for entrance credit, there was a definitely affirmative answer. That it considers music as not compatible with its particular field is evidently the greatest reason for an institution's granting entrance credit in music. So colleges stated a willingness to accept where definite evaluation was possible.

The fifth question asked if the institution preferred to have all students enter on the same basis and to take the music courses in college. Here again the answers were about evenly divided.

The sixth question, asking whether the institution acted independently or in connection with other institutions, brought more indications of independence than otherwise; but qualifying statements showed that the institutions concerned tried to keep their procedures in line with other institutions of like or greater caliber. It seemed as if here might be found an opportunity for influencing the opinions of educators.

Questions seven and eight asked whether or not any change had been advocated in the attitude toward music work and if there was a probability of such change. The answer of nearly sixty-six per cent was "No."

What conclusions may be drawn by those interested in the teaching of music, whether theoretical or applied, to high schools, colleges, and its acceptance by colleges? Surely the results of these recent findings are most encouraging. In ten years the percentage of colleges accepting music for entrance credit has increased from forty-and three-tenths per cent to seventy per cent. During this time the percentage of college courses in music has increased from fifty-five and three-tenths per cent to eighty and six-tenths per cent. There is every indication that this advance will continue. Interest in music is deepening, not only in schools and colleges, but in home, in business and industry.

There seems little reason for a student to hesitate to accept the opportunities in music study offered by the classified high school of to-day. If his ambition is toward college, most of the important institutions will not only accept his certificated work for entrance requirements, but will offer him the opportunity of continuing study while in those institutions. We can well assume that to-day the answer to each of the questions with which this article began is "Yes."

Those of us most interested in the advancement of music—the private teachers in small towns, the large conservatories in the big cities, the teachers and supervisors of music in the public schools—are delighted at the expressions of appreciation given by educators whose greater interests are in other fields. Since theirs is an individual personal expression, it is apt to be unbiased and accepted as more authoritative than that of the music teacher. Dr. Will Griggs Chambers, when dean of the school of education, Pennsylvania State College, during an address, "Whether tested values which are predominantly intrinsic or practical or preparatory or cultural music is entitled to a large place in the curriculum of both the college and the preparatory school. No other art has so completely possessed the field of human interest during the past quarter century has music."

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VIOLIN QUESTIONS ANSWERED

(Continued from page 666)

without seeing it done at least. It is better if you could have it demonstrated by a violinist or violin teacher. Our letter fails to state what grade of music you require; so it would be guesswork for me to give a list of pieces which would be suitable for you. However the following are played by the best violin students: *The Swan*, by Saint-Saëns; *Adoration* by Borovskiy; *Souvenir* by Brdla; *Fantasia* from "Faust" and *Traviata* by Singelmann der Haide by Kellar Bela; *Minuet* and *Rondino* by Beethoven; *March from "Ruse"* by Wagner; *Berceuse* from "Lied" by Godard; *Canilena*, by Bohm; *Serenade* by Schubert; *Serenade* Badine, by Marie.

S.—Divisi means divided. When this appears in a passage of notes as chords and there are several parts playing, part of them, usually sit on the right of the stands, the upper notes and part of them, who sit on the left of the stands, the lower notes. If the word *div.* is not written, the passages would be played as written.

Strain.
S.—It is possible that the pain you might come from the nervous strain of your violin lesson. You should relax as much as possible and avoid strain. However, your best course would be to go to a physician for examination and advice.

Values.
W. B.—The value of a Joseph Guarneri of the best quality and in perfect condition is approximately \$25,000, of Antonius Stradivarius, \$25,000 up to \$30,000. A Carlo Bergonzi, \$12,000, a Dominici, \$7,500, an Antonius and

Hieronimus Amati, \$12,000, a Joannes Baptista Guadagnini, \$12,000 and a Nicolo Amati, \$6,000. Not all the violins by these makers bring these prices. Some are priced at little more than half these amounts. The value of an old violin depends on the preservation, quality of tone, beauty and historical value. If you are interested in the value of old violins, you could get the catalogues of leading dealers. Prices are constantly changing. There has been a great increase in the past twenty years.

Cello Inquirer.

R. W.—Write to Leonard Watson, teacher of cello, Conservatory of Music, Cincinnati, Ohio. 2—"The Cello Tutor," by Otto Langey, will probably supply the information you require.

Teaching for Tone.

C. M. H.—Without hearing your pupils play, I cannot tell what is wrong with their tone. Have you had lessons yourself from a really first-rate teacher? If not, you would find it worth while to study under a real master. After you have learned the secret of tone production, you will be able to impart it to your pupils. I would advise you to get the book, "How to Produce a Beautiful Tone on the Violin," by Helen Timmerman. You will gather many valuable ideas from this book.

Concerts for Self-Help.

M. R. H.—You will find very good chapters on the vibrato in the following works: "The Violin and How to Master It," and "Violin Teaching and Violin Study," by Eugene Gruenberg. These can be obtained from the publishers of THE ETUDE. 2—Avoid the very rapid, spasmodic, nervous vibrato. As there is no teacher in your town, do not fail to attend any concerts given by good violinists who may visit your own or neighboring towns. Students who have to depend on self-instruction can learn much by watching and listening to good violinists.

MUSICAL BOOKS REVIEWED

The Mechanics of Singing

By EVETTS AND WORTHINGTON

Books on singing are many. Books on the science of singing are few. Books on the mechanics of singing are even fewer. In which their theories are intelligent and practically presented, are few. As such is found, the one interested in research can just rest easily and himself. "The Mechanics of Singing" a practical treatise on singing and a laryngologist present results of years of investigation into the mechanics of that tiny music-box which cause a larynx to outlive all other organs of musical sound, which may turn a voice into a Golconda. And not only do they give physiological information but also tell how the vocalist may turn to practical advantage in the use of voice. Twelve diagrams, three X-ray photographs and numerous notation studies of voice illuminate the text. Price: \$1.75. Publishers: Oxford University Press.

Authentic Voice Production

By W. WARREN SHAW

Learn to play on an instrument which never touches with one's fingers, which never even examines with one's eyes, seem to be a peculiarly difficult problem. Nor is the vocalist's problem merely unravelling of complexities intuitively apprehended. It is a matter of dealing in details which elude every attempt at a rule-of-thumb procedure. The book at hand tries to make the dark plain by clearly presenting what vocal instrument is and by pointing out the twisting pathways between this organ and the mind—the pathway traversed when a note is sung. The writer, in his work of elucidation, earned the virtue of diagram, concise and a clear focussing on the points of voice production. He succeeded through his patient insistence on the common sense to his subject in his refusal to gaze through the grey of prejudice. Price: \$2.50. Publishers: J. B. Lippincott Company.

Making an Orchestra

By DOROTHY B. COMINS

With cut-outs of all the different orchestral instruments and an "orchestra pit" already laid out with each chair named, the child revel in setting up his own orchestra conducting it through imaginary symphonies. The advantage is obvious. By the time the child has arranged his players in their places he has not only learned the names and positions of the instruments but has likewise been led on to find out, from the text of the book, what sounds each instrument produces and what similarities it bears to the other instruments.

Finally is spread out the entire paste-board orchestra, each player sitting up ready to sound the note which is characteristic of his instrument. Imagine the stimulation thus received for the further comprehension of and enthusiasm for the honest-to-goodness Symphony Orchestra which now has all the fascination of being somehow the child's own handiwork.

Forty-three pages. Illustrations of all instruments. Price: \$1.50. Publishers: The Macmillan Company.

A History of Music

By CHARLES VILLIERS STANFORD AND CECIL FORSTH

History can be made as dry as dust; and history may be made as fascinating as a fairy tale. And the creators (they have been too much alive to be dubbed compilers) of this work have filled it with a double portion of this latter quality. Stowed with historical details, still each page lures the reader to hasten to the next, as the sentences chatter on with such a spice of human interest as keeps one's curiosity whetted.

Beginning far back where annals are lost in myth, the keen-sighted authors have seemingly picked up every stray raveling of the tone art's lore and have woven these into a musical tapestry that stretches colorfully up to our own day. Infinite research and care have gathered within one light volume an almost unbelievable store of worthwhile knowledge—illuminated by rare and valuable reproductions—which literary skill has molded into pages it is a pleasure to peruse.

Pages: 384. Publishers: The Macmillan Company. Price: \$3.00.

The Organ of the Ancients

By HENRY GEORGE FARMER

Ancient thought does not have to become modern to express itself with the freshness which we call modernity. "There are hydraulis players (hydras) and flute players (korablin) in the land, and such a land should be destroyed." This sentence, penned probably in the second century, needs but the substitution of the names of certain modern instruments to make it read with all the familiarity of conversation between Mr. A. and Mr. B.

Containing himself wholly within his subject (the hydraulis and pneumatic organ) the author finds its banks spread to encompass an ocean of fact, fed by Hebrew, Syriac and Arabic sources. With scholarly precision which we have rarely seen exceeded he then thumbs through every torn leaf of old manuscripts, comparing, judging, recording, and, finally, creating a world of distinct outlines where before were pre-flood mist and uninforming cipher.

Price: \$6.00. Pages: 184. Pictures and diagrams. Publishers: William Reeves Bookseller Limited.

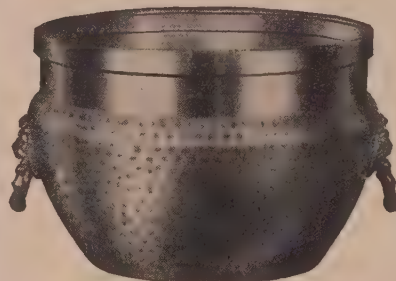
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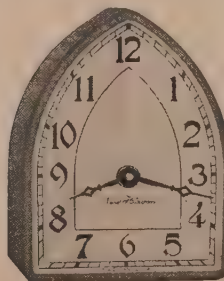
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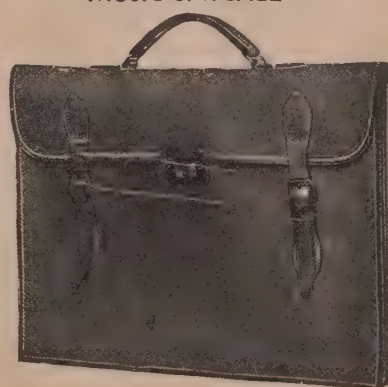


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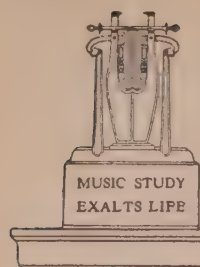
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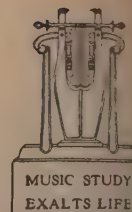
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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



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A real bargain, as often has been said, is where both parties are satisfied. Every year thousands through our September Bargains receive unusual values for the money. Teachers and active music workers everywhere at a minimum of cost secure useful and helpful new works and make worth-while additions to their musical libraries through these September Bargains.

Our satisfaction with these bargains is in the gaining of a wide introduction for our new book publications of the past year. With leading musical folk acquainted with the merits of these books, others, in months and years to come, noting the satisfaction they give to those who possess and use them, are certain to want copies for their use.

Thus our sacrifice of profits in the introduction of these new works is virtually an advertising investment.

In this issue's advertising pages, "Presser's September Bargains" and "Advance of Publication Offers" are fully described. Be sure to decide upon the ones you want before the money-saving prices are withdrawn with September's passing.

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Here is what came to us in a recent letter—"I cannot tell you how delighted I am with your service. At first I hesitated to write to you because I felt your organization would not be able to bother with my little orders for music, but now I am glad that I sent you my first inquiry. Your courteous methods of dealing and your prompt filling of my orders, no matter what it is I request, give the impression that you take great pleasure in helping those of us who would not know what to do without you because we have nothing like a good stock of music near us."

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Many teachers have solved their "unemployed hours" situation by putting in the time getting subscriptions for THE ETUDE. Every ETUDE subscription is a business asset for the teacher. More than this THE ETUDE makes it worth the teacher's while to build these assets. We'll gladly tell you how if you will write a note to Mr. Paul Lackenbacher, who, for ten years has been subscription manager for THE ETUDE. He has helped hundreds of real ETUDE enthusiasts add to their bank accounts.

KEEPING OUT OF A TEACHING RUT

"A rut is just a grave without any ends to it." The "ruts" we find about us are easy to avoid. An automobile driver who let mile after mile become monotonous to him and was lulled to a dozing condition came to a sad end. He failed to keep the trip interesting by observing all the countless wonders of Nature, the individuality of homes, the engineering skill apparent in the creation of fine roads, bridges, et cetera.

There have been piano teachers who led such monotonous professional lives that their careers got into ruts that dragged them away from success.

Successful teachers find genuine professional pleasure in keeping on the alert for new things to supplement their main course of instruction. They delight in gaining acquaintance with new compositions that may be of value later in meeting some special technical needs of certain pupils. This is just one of the things that keeps the progressive teacher out of a "rut" but it is worth while especially when it can be done without any outlay of cash to procure new music for examination. If you want to see some new piano music each month, just write to

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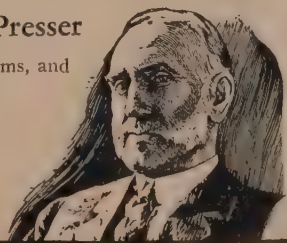
With the fall months, legitimate magazine solicitors will be active. They invariably carry the necessary credentials, authorizing them to take subscriptions for THE ETUDE MUSIC MAGAZINE. THE ETUDE wishes to caution all music lovers to pay no money to strangers unless they are convinced that the solicitors' credentials are beyond question. Read any contract or receipt offered you before paying money. Many fine men and women earn their livelihood through magazine work, but there are too many crooks who take advantage of a gullible public, collecting what they can on a subscription and pocketing the money. We cannot be responsible for the work of dishonest men and women.

Success Aphorisms of Theodore Presser

The late Mr. Presser had a decided gift for epigrams, and we are reproducing each month one of these.

INDUSTRY.

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IT IS INTERNATIONAL!

What?—Vox Populi! The fate of Kings, countries and destinies eventuates to the ultimatum of the majority.

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30339	The Sandman—Dingley-Mathews	1 1/2
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7687	Waltz of the Flower Fairies—Crosby	2
18949	Dance of the Rosebuds—Keats	3
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30352	Night Song—Strickland	3
24478	Charmante! (Mazurka Souvenir)—Gronow	3 1/2
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OFFER No. 1 Final Introductory
Cash Price, 40c.
Postpaid

WHAT a wonderful thing it is for a little lad to have a piano teacher who makes lessons a joy with such material as these grade one and one-and-a-half pieces. Their novel and characteristic qualities, texts and illustrations get boys, and girls too, intensely interested.

Best Loved Themes from the Great Masters
In Readily Played Transcriptions for the Piano
(PRICE, \$1.00)

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THESE remarkable, clever arrangements provide the student in grades two and three with real enjoyment in the classics. They also bring to the average pianist twenty-six classic and modern inspirations most of which hitherto have remained above their playing abilities. The splendid variety meets every mood and fancy.

Let's Play Together

Ensemble Pieces for Young Piano Beginners
By Mathilde Bilbro
(PRICE, 75 CENTS)

OFFER No. 3 Final Introductory
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THEY certainly are making it lots of fun for youngsters to learn how to play the piano these days! Here is a book about which piano teachers everywhere, especially those teaching beginners in classes, are just as enthusiastic as they can be. It supplements any juvenile instructor right from the start and the young folks think they are doing "big things" even though they are learning notation, fingering, time and rhythm in playing these piano duets, trios and quartets.

In Pianoland

A Set of Little Pieces for Juveniles
By Mana-Zucca
(PRICE, 75 CENTS)

OFFER No. 4 Final Introductory
Cash Price, 45c
Postpaid

THESE charming beginners' pieces, 14 in all, give acquaintance with some of the easier major and minor keys and a lot of other good work is covered. Despite the high content of practical educational material, little pianist find these pieces quite likable. "In Pianoland" is one of the well-established John Church Co. publications.

Short Pieces in All Keys

For the Young Pianist
By Frederick A. Williams
(PRICE, \$1.25)

OFFER No. 5 Final Introductory
Cash Price, 35c
Postpaid

TWO dozen and two piano miniatures that help students in grades two and three to do better scale, arpeggio, cross-hand, phrasing, chord, staccato and other work and above all to get comfortable in all major and minor keys. For instance on page 18 a "Hop-Scotch" is done in E major and then right opposite a "Spanish Dance" is performed in C sharp minor and so the relative keys alternate.

Making Progress in the Piano Class

Piano Class Book No. 2
(PRICE, 75 CENTS)

OFFER No. 6 Final Introductory
Cash Price, 45c
Postpaid

THE very successful "forerunner of this book," "My First Efforts in the Piano Class" appeared in the September Bargains of last year. "Making Progress" issued only in the late Fall of 1930 already has highly pleased many teachers and class pupils. This second book provides very attractive material for the development of playing ability, including a lot of nice little pieces, several duets and even a trio.

Proficiency in the Piano Class

Piano Class Book No. 3
(PRICE, 75 CENTS)

OFFER No. 7 Final Introductory
Cash Price, 45c
Postpaid

SHORT studies and miniature pieces which include dainty dance rhythms, flowing waltzes, vivacious bits, romantic serenades, spirited marches, characteristic music, very easy adaptations of classic melodies, little duets, a trio and also one little number for eight hands at one piano here supply just what is needed to carry up to a point of creditable "proficiency" those who were but beginners a year or so before.

Piano Pathways

A Series of Carefully Outlined Lessons for the Teaching of Piano in Classes
By Blanche Dingley-Mathews
(PRICE, \$1.00)

OFFER No. 8 Final Introductory
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JUST as though an outstanding teacher told you her procedures and gave you all the special study material which she uses to take class piano beginners by the "black key approach" well into interesting first grade work. If you teach classes or plan to teach them be sure to see this book.

The Boy's Open Door to Music

By Blanche Dingley-Mathews
(PRICE, \$1.00)

OFFER No. 9 Final Introductory
Cash Price, 65c
Postpaid

ACTION! That's what the real boy wants and, in taking piano lessons, he is likely to be rebellious to a disastrous degree if he is not allowed to "get going" without a lot of preparatory work. This first instruction book caters to this with easy pieces to play from the start and stimulates the boy's interest by encouraging him in his natural desire to play by ear.

Grimm's Note-Spelling Book

By Carl W. Grimm
(PRICE, 50 CENTS)

OFFER No. 10 Final Introductory
Cash Price, 30c
Postpaid

LONG a favorite with many teachers, this John Church Co. "best seller" has been added to the Presser Co. catalog. Our teacher friends get this low-price chance to become acquainted with it. With its spelling of notes into words and words into notes it virtually gives the children a game book by which all Treble and Bass notes, on, above and below the staff are soon learned.

Essentials of Scale Playing

By Mabel Madison Watson
(PRICE, \$1.25)

OFFER No. 11 Final Introductory
Cash Price, 60c
Postpaid

A NOTHER work on Scales? No! A different one! A remarkable insight into the latest and best modern treatment of first work in scale playing is given in this work showing how to form and finger the twelve major scales. Makes clear the "blocking" system which so many successful teachers of juveniles use. Quite a few have paid big fees to attend Normals just to get procedure "ideas" such as this work presents.

A Book of Famous Compositions

For Piano Solo
(PRICE, \$1.00)

OFFER No. 12 Final Introductory
Cash Price, 65c
Postpaid

IF ANYONE claimed to be a good pianist and did not know each of these twenty-seven classics by old and modern masters, the status claimed might well be disputed. Every true musician and earnest advanced student is sure to delight in the exceptional compilation of pieces which make this an unsurpassable volume.

Sousa Album

For the Piano
(PRICE, \$1.25)

OFFER No. 13 Final Introductory
Cash Price, 75c
Postpaid

THERE seems to be a nation-wide greater-than-ever interest in the virile march music by Lieut.-Commander John Philip Sousa. This brand new compilation gives the greatly beloved "Stars and Stripes Forever," "El Capitan," "Bride Elect" and others which have stood the test of fickle time along with some of Sousa's most recent successes such as "Royal Welch Fusiliers," "Harmonica Wizard" and others.

School and Fraternal Marches

For the Piano
(PRICE, 75 CENTS)

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CLEAR-CUT march rhythms are heard and felt in these melodious numbers which straighten up backbones, throw heads back and put the feet moving in a pulsation of precision. No military quick-steps or two-steps of the dance intrude in this generous supply of piano music selected especially for indoor marching, drills or calisthenics.

Teaching the Piano in Classes

(PRICE, 50 CENTS)

OFFER No. 15 Final Introductory
Cash Price, 35c
Postpaid

THIS manual has been prepared with the aid of experienced class teachers to meet the demand of so many for information or an exchange of ideas on the means of organization, plans of management and instruction procedures to gain success with classes of piano beginners.

Manual of Modulation

By Preston Ware Orem, Mus. Doc.
(PRICE, 40 CENTS)

OFFER No. 16 Final Introductory
Cash Price, 30c
Postpaid

LEADS like a faithful recording of a genial, indulgent musical expert's answer to a young friend's query as to what basic principles he could utilize so that he might move freely and comfortably from one key to another. Even the well-informed musician will find it interesting reading because of the entertaining, colloquial manner in which all is told.

SEE FOLLOWING PAGES FOR
CONTINUATION OF THESE
SEPTEMBER BARGAINS.

Twelve Tuneful Talking Songs

By Clay Smith
(PRICE, \$1.25)

OFFER No. 17 Final Introductory Cash Price, 65c Postpaid

A GREAT-HEARTED, lovable Clay Smith, maker of thousands of friends, never lived to see this book issued. It is one of the legacies he left from a life that came up from hardships to success through a host of experiences. It can be readily understood how such a man could set so happily a bright bit of verse, so sympathetically something filled with pathos or so strikingly give a background to a piece of philosophy such as has been done in these numbers for musical readings or use as encore songs.

The Trio Treasury

A Book of Songs for Three-part Singing
(PRICE, \$1.00)

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A COLLECTION which deserves this special introduction to our friends as it comes into the Presser catalog honored as a well-established John Church Co. publication. Its contents are worthy of the best programs. There are 18 part-songs for Soprano, Mezzo Soprano and Alto by such writers as Nevin, Spross, Hawley, Ware, Hahn and others.

Standard Selections

For Men's Voices

Compiled & Arranged by O. L. Fogle
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A COMPACT, well-printed and substantially bound volume of nearly one hundred selections for Men's Quartette or Chorus. All classes of secular numbers are included—folk-song, patriotic songs, adaptations of classic melodies, immortal favorites, humorous novelties, etc.

Sacred Selections

For Men's Voices

Compiled by O. L. Fogle
(PRICE, 75 CENTS)

OFFER No. 20 Final Introductory Cash Price, 40c Postpaid

OVER one-hundred and fifty very satisfying selections. Included are the most esteemed hymns but the compilation also is rich in grateful adaptations of good sacred texts to themes selected from the world's best musical inspirations. Some of the numbers take on the proportions of an anthem.

The King Cometh

A Christmas Cantata for Two-Part Chorus of Treble Voices
By R. M. Stults
(PRICE, 60 CENTS)

OFFER No. 21 Final Introductory Cash Price, 40c Postpaid

BRAND new for last Christmas, this two-part arrangement of Stults' very successful choral cantata was warmly welcomed by many. Churches short on men's voices and having to depend on a ladies' or a junior choir may enjoy a fine musical service at Christmas-tide with this two-part edition of "The King Cometh." Occupies around three-quarters of an hour.

Annual Fall Bargain Offers

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Last Words of Christ

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By Charles Gilbert Spross
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HERE a gifted American composer gives sympathetic and very effective settings of texts dwelling on the last utterances of the Master. The whole work presents a notable musical continuity for an impressive part of a Lenten service sung by tenor and baritone soloists and a competent mixed quartet or chorus.

Penitence, Pardon and Peace

A Short Lenten Cantata

By J. H. Maunder
(PRICE, 75 CENTS)

OFFER No. 23 Final Introductory Cash Price, 50c Postpaid

A RECENT addition to the Presser Edition of Standard Oratorios and Cantatas. Every church musician should have this standard work in his library of music and when ordering it at anytime in the future make certain to specify the Presser Edition. It is for soprano (or tenor) and baritone soloists and chorus and is suitable for general use as well as Lenten use. Runs 35 minutes.

The Word Incarnate

Choral Cantata for Christmas

By R. M. Stults
(PRICE, 60 CENTS)

OFFER No. 24 Final Introductory Cash Price, 40c Postpaid

THIS cantata gives the average choir an opportunity to present the Christmas story in a manner that will be found interesting and enjoyable to the congregation. It holds to a churchliness yet the soli and choruses are singable and melodious. Logically divided into a Prologue and two succeeding parts it works up a nice forty minute contribution to a special Christmas service.

Immortality

An Easter Cantata

For Two-Part Chorus of Treble Voices
By R. M. Stults
(PRICE, 60 CENTS)

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THIS cantata is another demonstration of this composer's unusual gift for writing acceptable and singable material for the average group of church singers and keeping in the composition a dignity and worshipfulness which fully satisfies the congregation and the pastor. This particular writing gives a very telling presentation of the Easter story which may be sung without the aid of mature male voices. Time, 35 minutes.

There's a Jolly Cruise for Audiences of

Joan of the Nancy Lee

A Comic Opera in Two Acts

Book and Lyrics by
Agnes Emilie Peterson

Music by Louis Woodson Curtis

(VOCAL SCORE, PRICE, \$2.00)

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A NEW musical play of fine proportions with a good plot, humorous and dramatic action, interest holding (and at times amusing) dialog and brilliant, melodious and effective musical numbers. There are 28 named characters, 15 of whom must do some measure of individual vocal work. The chorus of Pirates and captured Bridesmaids may be as many as available talent and stage facilities will permit. Its year 1800 setting and the women-hating pirates make this comic opera a picturesque offering and the excellence of the music lifts it well above anything of the commonplace.

A Day in Venice

Arranged for Violin, Cello and Piano

By Ethelbert Nevin
(PRICE, \$2.00)

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IN FANCY free oft we let ourselves be transported to beautiful, inspiring scenes, to romantic or nerve-tingling situations or to mystical and mythical spots according to the spell woven by some writer, artist or musician. Many have enjoyed with Nevin his "Day in Venice" through these four exquisite tone poems. In these newly created arrangements for Violin, Cello and Piano their beauties are enhanced and just for the sheer joy of them every such trio combination should have this publication.

First String Quartet Book

(PRICE, COMPLETE, \$2.25)

OFFER No. 28 Final Introductory Cash Price, \$1.25 Postpaid

LET old "Uncle Ned hang up the fiddle and de bow" but all these promising amateurs being developed by the school and community orchestras of today should not do this when not playing with the large ensemble. Just to provide enjoyable easy-to-play material for social or recreational playing or early concert appearances of a smaller group this fine album has been proposed. Its two Violin parts, Viola part and Cello part make no demands which first year orchestra players should not be able to handle.

Instructor for School Bands

Final Introductory OFFER Cash Price, 35c No. 29 EACH PART Postpaid

A PAINSTAKINGLY prepared course which gives attractive material for developing a group of young beginners in Band playing to a creditable playing organization. Much of the material actually supplies an attractive first repertoire to the young "tooters" getting first tutelage in "tooting."

It has been quite a period since we first announced this course and although it is now on "final introductory offer" we regret that we must ask those who order it now to get the advantage of this low price to bear with us patiently in waiting for the completion of the printing and binding of all the parts. Any part desired may be ordered separately. The parts are for:

D flat Piccolo, 1st and 2nd C Flutes, flat Clarinet, 1st B flat Clarinet, 2nd B flat Clarinet, Oboe, Bassoon, 1st and 2nd E flat Alto Saxophones, B flat Tenor Saxophone, E flat Baritone Saxophone, 1st and 2nd B flat Cornets (Trumpets), 3rd B flat Cornet (Trumpet), 1st and 2nd Horns in F, 3rd and 4th Horns in F, 1st and 2nd E flat Allos, 3rd and 4th E flat Allos, 1st and 2nd Trombones Bass, 3rd Trombone Bass, 1st and 2nd Trombones or B flat Tenors Treble, 3rd and 4th Trombones or B flat Tenors Treble, Baritone Bass, Baritone Treble, Basses (Tuba) and Drums, Bell, etc.

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TREBLE Clef pieces help many young beginners because they get the fingers in action and encourage the child even when notation knowledge is quite limited.

The six treble clef pieces offered here are established favorites that have delighted thousands of little players.
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Through the Air (Arpeggio Waltz).....Kern
A Woodland Frolic (Polka Petite).....Valdemar

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First Grade Pieces**For Boys***For the Piano***OFFER Advance of
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BOYS early begin showing their difference in not playing with dollies and things which captivate little girls. Put a little fellow in dresses and you nearly break his heart. Thoughtlessly give the young lad "taking piano" a piece, which in title and style is meant for the daintier or more home-like instincts of a small girl, and his interest in the piano may suffer a fatal set-back. The pieces in this forthcoming piano album are the best tonic for the piano playing enthusiasm of "boys who will be boys" even in the first piano efforts.

Winter*A Collection for Piano Solo***OFFER Advance of
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WE HAVE in contemplation a series of four volumes of piano pieces, each volume adapted to one of the four seasons of the year. These volumes are to be issued one at a time beginning with *Winter*. The word *Winter* calls up to mind a variety of pieces bearing of snow, sleigh bells, glowing hearths, holiday festivities and the like. This will prove to be a very interesting collection of third and fourth grade pieces

**Girl's Own Book
For the Piano****OFFER Advance of
No. 42 Publication
Cash Price, 35c**

YES it's true that many girls of today seem quite at home in things where boys held sole sway only a decade ago, but, on the other hand, there are certain of the lovelier, charming and sweet things of life which never will seem fitting for the boys. Boy piano students so enthusiastically took up the "Boy's Own Book" created for them that our Editorial Staff has been inspired to select a fine assortment of second and third grade piano pieces to give the girls a collection appealing to their appreciation of the light, tripping and graceful types.

Sprightly Rhythms**OFFER Advance of
No. 43 Publication
Cash Price, 35c**

THIS is a new collection of second and third grade pieces all of which are of bright and cheerful or humorous character; all gay, none grave. They are not necessarily dance music numbers although rhythms suitable for little ballet dances and tap dances are met in most of these pieces.

Album of Ornaments*For the Piano***OFFER Advance of
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THERE is a wider range of keyboard pleasure for the pianist who is able to enhance a number with some smoothly performed embellishments. Here is a collection which presents pieces introducing various forms of ornaments or embellishments. Students in the higher intermediate grades will be benefited greatly in technical equipment after mastering these enjoyable numbers.

**Famous Ballet
Movements***For Piano Solo***OFFER Advance of
No. 45 Publication
Cash Price, 35c**

THE finest inspirations of many composers have been in connection with the ballet. In considering the subject of ballet music in general, many famous composers come into mind, beginning possibly with Gluck, not to go further back, and continuing on through Meyerbeer and others of the operatic school, Gounod, Delibes, Wagner and many others. We have selected noted gems in effective and playable piano arrangements for this album.

Piano Pathways-Bk. 2*By Blanche Dingley-Mathews***OFFER Advance of
No. 46 Publication
Cash Price, 30c**

WE TAKE pleasure in announcing that we have in preparation a second book of Mrs. Mathews' very popular class beginner's book entitled "Piano Pathways." This second book will continue right along on the same lines as the first book; but it will have less text and much more music to play. The text in the second book is not so essential after one has made the thorough start that should have been made in Book One. Mrs. Mathews has a rare talent for writing melodious and characteristic numbers for young beginners. It is well exploited in this volume.

The Story of Nanyinka*First Piano Lessons for Children**By John Mokrejs, Opus 50***OFFER Advance of
No. 47 Publication
Cash Price, 40c**

THIS is a very interesting book for extremely young students which may be used either for class or private instruction. There is a little story that runs all

through the book and the various incidents are used to exemplify certain steps in rhythm, notation and performance. The name of the composer is sufficient to guarantee that it is musically good; but it is surprising how well he has adapted himself to the child's viewpoint.

Black Key Duets*By Mabel Madison Watson***OFFER Advance of
No. 48 Publication
Cash Price, 35c**

THE adoption of various "methods of approach" employed nowadays in the teaching of beginners, either in class or in private, has brought about the composition and compilation of a number of books to furnish the appropriate material. This book is devoted to what is known as the "black key approach." It is possible to use this with the very youngest students as the book is a collection of original duets in which the pupil plays only upon the black keys, with the pupil's part to be learned by rote. These little duets are surprisingly tuneful.

**Sousa Album
for Four-Hands****OFFER Advance of
No. 49 Publication
Cash Price, 50c**

FOUR-HAND playing is great for musical enjoyment with a friend. Teachers find it a very happy means of developing sight reading and perfecting technique. Four-hand numbers make well received novelties on programs. There also are many occasions when suitable four-hand number arrangements would prove more satisfying than solo pieces. And if you want some lively, stirring, rich four-hand music for any of the uses mentioned then get this album of some of John Philip Sousa's best numbers in piano duet form.

**First Lessons
In Dictation***By Russell Snively Gilbert***OFFER Advance of
No. 50 Publication
Cash Price, 40c**

THE pupil who has had a well-balanced musical education should identify considerably more with the ear than a hearer untrained musically. One of the best forms of attaining ability in this direction is through writing down exercises or significant musical bits logically presented in dictation lessons. This work includes a manual giving complete instructions and the exercises in full for the teacher's dictation via the keyboard, and a writing book for the pupil. Both come on this advance of Publication Offer.

**Devotional Solos for
Church, Home and
Study Use****OFFER Advance of
No. 51 Publication
Cash Price, 40c**

THIS is a collection of sacred solos which have not been used in any other collection. There will be sixteen or more numbers in all, well contrasted in character and suitable for most seasons of the year. This is an excellent opportunity to acquire some new sacred songs by valued contemporary writers. These solos are chiefly for middle voice.

CONTINUED ON NEXT PAGE

Annual Fall Bargain Offers

The "Advance of Publication Offers" Below give Buying Opportunities at Prices Considerably Less than those at which these Forthcoming Publications will be Sold when Published.

The Festival of the Nativity

Christmas Cantata for Two Part Chorus
By William Baines

OFFER Advance of
No. 52 Publication
Cash Price, 30c

THIS is a short and compact Church cantata of much merit for a two part chorus with solos and organ. It is a very melodious work and far from commonplace. As a matter of fact, we always expect some original touches from Mr. Baines. Any choir will enjoy rehearsing and producing this fine Christmas number.

Unison School Songs

OFFER Advance of
No. 53 Publication
Cash Price, 20c

THIS is a new collection for school singing which does not require the voices to be divided into parts. In this case all sing the melody in unison. The one striking feature of the book lies in the piano accompaniment which has been constructed in the case of each song in the manner of "evangelistic hymn playing." These songs are gathered from all sources including many valuable copyright numbers. Every number should prove popular and all will be enhanced by the striking piano accompaniments.

The Magic Bowl

A Children's Operetta in Three Acts

Book and Lyrics by Monica Savory
Music by Bryceson Treharne

OFFER Advance of
No. 54 Publication
Cash Price, 35c
Postpaid

DOWN through the ages there have been many gems of beauty created by gifted ones who indulgently turned from their usual channels to bring into being something for the delight of a child or a group of children. Bryceson Treharne widely known for success in other fields of composition must have found it an exhilarating experience when he turned aside to set to music the lyrics of this interesting little plot. It is bright and sparkling and is one of the cleverest of operettas ever created for juveniles.

Class Violin Instructor—Book Two

By Ann Hathaway and Herbert Butler

OFFER Advance of
No. 55 Publication
Cash Price, 25c

THE first book has given so many such great satisfaction that a host of teachers now want additional material for the class pupils finishing the first book. Such attractive material presented in such a well-ordered fashion as given in this second book adds to the high pedagogical achievements of the authors.

Sunday Music For Violin and Piano

OFFER Advance of
No. 56 Publication
Cash Price, 45c

WITH instrumentalists more and more being called upon to give additional interest to Sunday School exercises and Church services with their renditions of acceptable music, there is a real need for this collection. Violinists will find this compilation very desirable. None of the pieces is difficult, yet none is trivial. All have character and dignity.

Easiest Orchestra Collection

OFFER Advance of
No. 57 Publication
Cash Part, 15c
Piano Acc., 25c

Be sure to name Parts Desired in Ordering

"THE first pair of shoes for the baby just starting to walk." That is what this collection really is—the first repertoire for the school or amateur orchestra made up of beginners who have no more than learned the rudiments of making their instruments "speak" and the elements of notation.

How to Play the Harp

By Melville Clark

OFFER Advance of
No. 58 Publication
Cash Price, \$1.25

IF YOU are a teacher who would like to add the harp to your courses, or if you are one who desires to become a self-student in harp playing, then by all means invest in this practical guide.

Organ Accompaniment and Registration

By Charles N. Boyd

OFFER Advance of
No. 59 Publication
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WE HAVE in preparation this new and very important work for the organ. There is a considerable demand for a work of this nature. The author, Charles N. Boyd, is well-known nationally as a musical educator. As the work is entirely new, it is up-to-date thoroughly and in line with all the recent improvement in organs and organ building. It is a book which may be used to advantage to follow any first organ instructor. It begins just at the point where the usual instruction book leaves off and takes up all such matters as come under the domain of practical organ playing. So many students are launched into church positions without sufficient preparation for various problems with which they will be confronted. This new work aims to take care of all this. One of the greatest difficulties of young organists is to adapt their accompaniments effectively. All this is taken up thoroughly. The work will be in two volumes; volume one being devoted more particularly to organ accompaniment and volume two to the registration and interpretation of various pieces, both solos and accompaniments of more advanced character. (Both for above price.)

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WORLD OF MUSIC

(Continued from page 605)

FREE OPERA! In America! Yes, at the Starlight Park in the Bronx district of New York the management feels that opera has an appeal sufficient to increase gate receipts, to the extent that it has engaged a regular troupe which presents the good old "war-horses" in capable fashion.

MARK HAMBOURG, the eminent Russian pianist, and Peter Dawson, famous Australian bass-baritone, opened their joint-recital tour of Australia with a concert at the Sydney Town Hall on June ninth.

MASCAGNI conducted, on April 18th, a revival of his "Le Maschere (The Masks)" at the Teatro Reale of Rome. The work had its first performance on any stage when given in January of 1910 at this same theater which at that time was historic throughout the world as the Teatro Costanzi.

MARIE STONE (Mrs. William H. MacDonald), famous American opera singer of a former generation, passed away from her home in New York City on June 29, 1931. Born in Worcester, Massachusetts, on June 4th, 1847, she was a member of the famous Stone family of professionals and an aunt of Lewis Stone, film star, and of Marie Stone Langston (her namesake) the Philadelphia mezzo-contralto well known in concert, oratorio and opera. She finished her vocal studies in Milan, Paris and London and upon her return to America won immediate success. She sang leading rôles with the Emma Abbott Opera Company, the Boston Ideal Opera Company, the Hess Opera Company and was the leading soprano of the famous Bostonians troupe which for several years sang DeKoven's "Robin Hood" and other operas from coast to coast. In 1880 she married William H. MacDonald, leading baritone of the Bostonians and popular interpreter of romantic rôles.

THE LEWISOHN STADIUM CONCERTS opened at the City College of New York with a program on the evening of July 7, conducted by Willem van Hoogstraten. The program included the overture to Wagner's "The Flying Dutchman," the Strauss tone poem, "Don Juan," and Beethoven's "Fifth Symphony."

NOEL EADIE, a young Scotch coloratura soprano, sprang into fame when she recently appeared at Covent Garden in the rôle of "The Queen of Night" in Mozart's "The Magic Flute." According to the press her upper register is best and vocal difficulties are but play. Her success was repeated in later performances and especially when she appeared as *Gilda* in a presentation of "Rigoletto" in which Beniamino Gigli sang for his first time in London the part of *The Duke*.

THE BALTIMORE CITY COLORED ORCHESTRA, with Charles L. Harris as conductor, gave its first concert in the auditorium of the Douglass High School on May 20th. The program included the "Overture to the Merry Wives of Windsor" by Nicolai, the "Venetian Suite" of Nevin and a *Minuet* from Beethoven. The enterprise is sponsored by the Municipal Bureau of Music of the city.

THE SWIFT & COMPANY PRIZE for a male chorus has been awarded to Adrian Vanderbilt of New York City, for his setting of Catherine Parmenter's "Song of the Winds." Honorable mention went to Albert Noelte of Chicago and Dudley Peele of Baltimore, in the order mentioned.

THE "FEDRA" of Romano Romani had its first performance outside of Italy when given its London première on June 18th at Covent Garden. The opera was enthusiastically received; and Rosa Ponselle was a real triumph in the title rôle, this occasion being her first appearance in this "Fedra" won, over ninety-seven other votes entered in the contest, the National Prize of Rome and was first heard in that city in 1915, with Rosa Raisa in the lead part.

"SIR JOHN IN LOVE," an adaptation of Shakespeare's "The Merry Wives of Windsor," by Vaughan Williams had performances on the last three nights of the Oxford Festival (England), with Dr. Maier Sargent conducting. The press mentioned the work as "a perfect English folk-opera something we have been awaiting a long time." In it the composer has made use of indigenous folk-tunes.

COMPETITIONS

A RURAL SONG PRIZE of one hundred and fifty dollars is offered for a composition which the Future Farmers of America shall adopt as their official song. Full particulars may be had from W. A. Ross, Federal Board of Vocational Training, Washington, D. C.

THE GOVERNMENT OF NANKING, China, is offering a prize of one thousand dollars to the native composer who will set to the country a national hymn.

NEGRO COMPOSERS are offered prizes of one hundred dollars and second prizes of seventy-five dollars each for Song, a Dance Group and Negro Spirituality and a prize of five hundred dollars for Symphonic Work. Particulars may be had from The Robert Curtis Ogden Association, Wanamaker Store, Philadelphia.

THE OHIO STATE FEDERATION Music Clubs offers a prize of one thousand dollars for a Symphony or Symphonic Poem. Particulars from Mrs. Edgar S. Kelley, Oxford, Ohio.

TWENTY-FIVE THOUSAND DOLLARS in cash prizes and ten scholarships are offered to young singers of either sex between the ages of eighteen and twenty-five in the Fifth National Radio Audition of the Atwater Kent Foundation. Particulars the 1931 audition may be had from The Atwater Kent Foundation, Albee Building, Washington, D. C.

FELLOWSHIPS for musical study, research and creative work abroad, to a limited number, are offered to both men and women irrespective of color, race or creed. Full information may be had from the Simon Guggenheim Foundation, 551 E. Avenue, New York City.

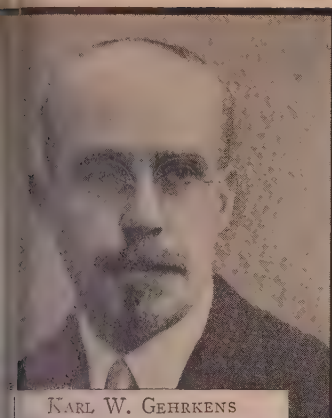
THE ELIZABETH SPRAGUE CLARKE PRIZE of one thousand dollars is offered to composers of all nationalities, a chamber music composition for six string instruments (without piano). The competition closes September 30, 1932. Full information may be had from the Music Division, Library of Congress, Washington, D. C.

The Daily Speech Habit

(Continued from page 659)

singing by working for a correct word-pronunciation, and an artistic emission of vowel and articulation of consonant. The student should be urged to carry the better vowel and consonant formation into daily speech. Some will at first be reluctant to do this, fearing a charge of affectation. But this can be overcome by careful explanation and encouragement by the instructor.

The study of the vowel may best be started in easy, conversational weight style of speech, next continued upon monotone, upon easy pitches, with the weight of voice and simple syllables. The mind of the pupil must be kept upon correct vowel form and quality from first to last. Thus we shall find an improvement in both speech and song, each reacting favorably upon the other.



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The writer's full name and address must accompany all inquiries. Only the initials or a suggested pseudonym will be published.

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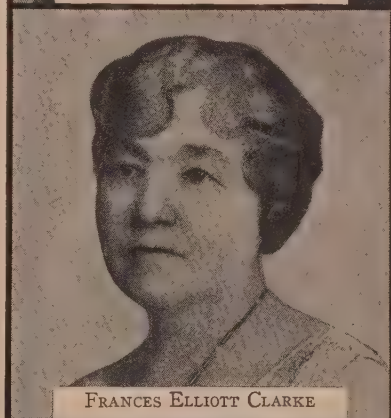
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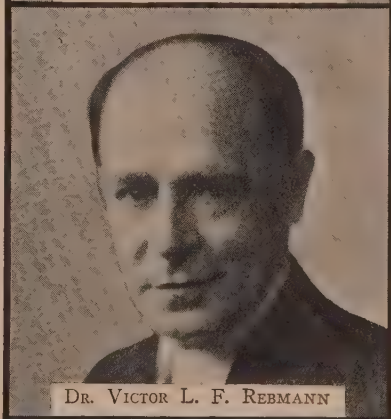
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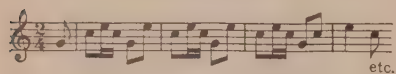
By WINIFRED WAYE

Army Music

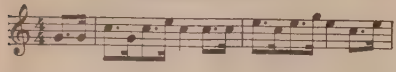
Do you remember the three fundamental elements of music? You will, if you stop to think for a minute—melody, harmony and rhythm. They are all so important that it is quite impossible to say which comes first; but any one of these three can be made the most important in certain cases—exaggerated, for the time being, as it were.

Some of the well-known and important bugle calls are:

REVEILLE



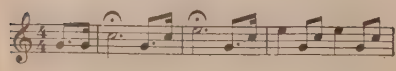
ASSEMBLY



MESS



TAPS



In the army a great deal of signalling, giving orders and "speaking" is done by music. Did that ever occur to you? People do not always realize how important the bugles are and what a lot they can say. And they say it with rhythm. You know a bugle has very few notes; it can sound only the tones, *do, mi, sol*, up and down and sideways, but always these same tones. So all the bugle's language is given with rhythm and the different arrangements of these three tones.

RHYTHMS

A rhythm of two,
A rhythm of four,
A rhythm of
Six or of three,

And thus do we count,
And thus keep our time
As steady
As steady can be.

MARGARET CAME home from school, breathless with excitement, and rushed into the living-room where her mother sat at her desk writing letters.

"Oh, mother," she exclaimed. "Kalinski, the great pianist, who is to play here, is going to stay with Mr. and Mrs. Bemberg. Gretchen told me about it at school today. Isn't it exciting? Gretchen said perhaps I could come over and see him."

"Do not count too much on seeing him, dear," she said. "Great pianists have many people seeking them out, and he will want to rest and talk over old times with Mr. Bemberg."

"You will let me go to the concert and hear him play, won't you?" asked Margaret wistfully, as she looked over at the modest home of the Bemberg's, as though she caught a vision of the great master of the piano, sitting before the big fireplace in their living-room.

"Yes, you shall certainly hear him play," said Mrs. Lawrence, as she rose and put away her writing materials.

When Margaret's father returned an hour later, he found the little girl practicing on the big piano which he had recently purchased.

"I have decided you were quite right about Margaret," he said to Mrs. Lawrence. "The child is certainly deeply interested in her music, though I still feel that there was little real reason for buying a grand piano for her until she should become sixteen, at least."

"I think it was a good and necessary investment," said Mrs. Lawrence. "She has never neglected her practicing, and she came home an hour ago thrilled with the idea of hearing Kalinski. By the way, he is to stay with the Bemberg family, and Gretchen has promised her she may have a glimpse of him."

"She must not intrude upon him," said Mr. Lawrence.

Just at that moment the door bell rang, and Gretchen Bemberg came in to announce that Kalinski, the great Kalinski, would

like to practice an hour on Margaret's grand piano!

"You see," said Gretchen, "Our piano belonged to grandmother Bemberg, and it is very old and out of tune. Besides some of the keys stick. When Mr. Kalinski asked about it, I said I knew Margaret would let him play on her piano. He is coming right over here now, if you will let him."

It was a wonderful hour which followed, for the great master filled the rooms with music, like strings of pearls and sparkling sunshine, contrasted with heavy, thundering passages which rolled like surf breaking upon the sea-shore.

At last he arose and coming to Mrs. Lawrence held out his hand and, with a low foreign bow, said, "It is indeed fine that you have such an instrument for your daughter. Whatsoever branch of music a child may wish to learn in later life, the piano must be the foundation of his training. There are those who say the hearth-stone is the center of the home. But I say *no*. It is the piano, where the children may learn the melody and harmony of the great masters, and 'wash away from the soul the dust of every day work.' Sometimes parents believe that a poor cheap piano is good enough for the beginning student, but not so. She must learn when young to know the fine qualities of tone and how to make the piano sing." Suddenly he looked at Margaret. "And does the little daughter also love music?" he asked suddenly.

"Indeed she does," said Margaret's mother, looking from the kindly face of the master into Margaret's flushed and excited face.

"And would she play for me?" he asked.

Margaret walked straight to the piano and slipped onto the bench so lately occupied by the master. After a moment she began to play the Chopin *Prelude in A Major*.

"So—so," said Kalinski, and smiled as the child played on, apparently fearless and unconscious of his presence. "And you will come to the concert tonight?" he asked.

"I shall play for you that same prelude a little message from me to you."

On the way home from the concert night Margaret said, "Think of it! father had not bought me the grand piano we would never have met Kalinski, nor heard him play right in our home. I shall practice every day and try to learn to play as he does, so that Dad will be glad I bought me a good piano."

??? ASK ANOTHER?

1. Is the French horn a brass or woodwind instrument?
2. When did Debussy die?
3. What was his nationality?
4. What is meant by the whole-scale?
5. What composer was born in 1799 and died in 1828?
6. Who wrote the famous *Air on a G string*?
7. From what country does the folk-song *Annie Laurie*, come?
8. What composer is this?



9. What is the signature of the major scale whose seventh tone is E-sharp?
10. If a major scale has four flats in its signature, what is the signature of the minor scale beginning on its second tone?

(Answers on page 683)

My Music

By F. C. M.

My music means a lot to me,
So every day and night-time
I try to practice, oh, so hard,
To give my piece the right time.

To play my scales is pleasure real,
Though some girls call them horrid,
Some scales just seem quite pale and thin,
While others, fat and florid.

And when it's time to play a piece,
Oh my, how I enjoy it!
My technic, learned from scales so hard,
Is fine, so I employ it.

And teacher says, when I'm grown up
I'll know as much as she does,
I hope I shall, 'cause then I'll be
An artist, just as she was.



THE MASTER AT THE PIANO

JUNIOR ETUDE—(Continued)



Great Operas

ALL the forms of musical composition, the opera is the largest, most elaborate, and most difficult to give. Therefore few composers have opportunities to see and hear the world's great operas than they have in symphonies, oratorios, sonatas and other smaller forms of composition. In the present age the greatest symphony can be heard over the radio played by orchestras and can be heard by means of records. Arias and overtures from the operas can also be heard in the same way. Listening to an aria or overture (by invisible musicians) is not to be compared actually to hearing and seeing the performance. We must wait for the days of television before those who live away from large cities can hear and see opera. Opera is not to be seen otherwise than by reading the story, or "libretto" of the opera, and listening to some records. From it, one can get a good idea of the composition even though there is no opportunity for attending a performance. Beginning with the letter A, the first important opera is "Aida" (pronounced ah-ee-dah). It was written by the Italian composer, Giuseppe Verdi, whom you read in your Little Biography Series, No. 1, April, 1929.



(C) Mishkin
AIDA

Verdi wrote other operas, such as "Il Trovatore," "La Traviata," "Falstaff" and "Otello." But "Aida" is his best-known and most popular work. "Aida" was written for the Viceroy of Egypt to celebrate the opening of the new opera house in Cairo in 1871. The story, which takes place in the time of Pharaoh, hundreds and hundreds of years ago, Aida is the daughter of the King of Ethiopia, but she has been captured by the Egyptians and made

a slave at court. Here she falls in love with a soldier named Rhadames. He goes to war and brings back Aida's father as a prisoner. The story becomes quite complicated, as Rhadames is persuaded to become a traitor. But the plot is discovered and he is sentenced to be buried alive. He is sent to prison and Aida goes to prison with him, as she wants to die when he dies.

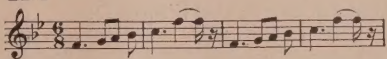


(C) Bert

CARUSO AS RHADAMES

Some of the melodies in this opera are very beautiful and are familiar to nearly everyone, for instance, the tenor solo, *Celeste Aida* (*Heavenly Aida*) which begins:

Ex. 1

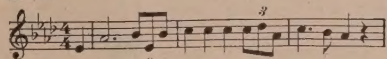


Can any of you sing or whistle any more of this song? You can get the records of some of the "Aida" music and play them at your meetings.

The scenery in this opera is very beautiful and striking. The first act opens with a scene in the palace, with the pyramids rising, away in the distance. Another scene, in which the famous triumphal march of the returning soldiers and chariots of war takes place, is laid in a very magnificent throne room.

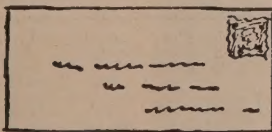
Do you remember the tune of the triumphal march?

Ex. 2



Another scene is laid on the banks of the Nile river in moonlight, with the Temple of Isis in the distance, surrounded by palm trees.

Verdi was born in Italy in 1813 and died in 1901.



JUNIOR ETUDE:
My pupils of my teacher have formed a club called the Mozart Music Club. The members of the club is to learn about famous composers and hear their best-known compositions. We meet every other week and have fourteen members.

From your friend,
ALICE DOUGLAS (Age 14),
California.

JUNIOR ETUDE:
I began to play when I was six years old and now I am seven and play a great many pieces, like *Soldier's March*, *Cradle Song* and the *Sandman*.

From your friend,
HIKA MIDZUNO (Age 7), New York.

DEAR JUNIOR ETUDE:

I have been taking piano lessons since I was four years old and have composed several easy little pieces. I have absolute pitch, too. I enjoy playing my pieces.

From your friend,
JEAN DRYDEN (Age 11), Washington.

DEAR JUNIOR ETUDE:

I have read the JUNIOR ETUDE for a long time but do not see many letters in it from British Columbia. I have studied music since 1926 and have played in several concerts.

From your friend,
JOSE DAEM (Age 14),
1118 Robson St., Vancouver,
British Columbia, Canada.

Form in Diving

By GLADYS M. STEIN

Carroll was studying a cross-hand piece when he noticed that Miss Lincoln was watching his hands more than the music.

"Wasn't that all right?" he asked at the end of the piece.

"The notes were," she replied, "and, to change the subject, Carroll, what was the most important thing you learned about diving at the Scout Camp last summer?"

"Why form, of course," he answered in surprise. "You have to hold your body just so, and enter the water without splashing."

"Yes, and in playing this piece, you dive with your left hand. So why not watch its form?"

"I never thought of that," he confessed. "And what is the form?"

"Curves," Miss Lincoln answered. "In carrying your left hand over the right try and form a half circle in the air."

"I understand," he replied. "Suppose I play a low 'C,' then cross over the right hand and play a high 'C.' My left hand will be close to the keys to start and finish, but several inches above them when over the 'middle C' of the keyboard."

"That is a very good explanation, Carroll," she answered. "And now please watch that your fingers do not cave in at the first joint when you depress the keys, either."

Carroll continued to practice, diving at the piano, and the result was perfect form in crossing hands at the next lesson.



"Now that you can play this composition so well, you may play it at the Boy Scout's Fourth of July banquet," Miss Lincoln promised.

"Gee, that will be great!" Carroll exclaimed, "and I'll make a speech before I play and tell the boys how my Scout training has helped me to understand even my music!"

Carroll carried out his idea much to the pleasure of Miss Lincoln and the Scout Master who had taught him to dive.

Pedals and Clutches

NEARLY everybody, in this modern age, knows how to run an automobile, even if he or she does not have a chance to or is too young to run one. Those who are too young, especially the boys, love to sit by the driver, and watch the performance, and look forward to the day when they will be old enough to manage the gear-shift and pedals for the clutch and brake. The pedals are very important, but what are still more important are the feet that manage them. Those feet must be ready, quick and skillful.

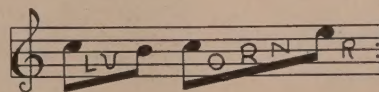
And so it is with the piano pedals. They are very important, but the feet that manage them are still more important, for,

unless the feet are ready, quick and skillful, what good would the pedals be? When pedaling on the piano, think of the clutch and the brake on an automobile. The feet absolutely control the situation, and that is why it is so important to be ready, quick and skillful with the feet. If you are clumsy with your pedal on the piano, and put it down a bit too soon, or release it a bit too soon, the whole effect is lost; and nothing in piano work is worse than blurred or smeary pedaling. So practice pedal work until it becomes entirely automatic, that is, until it is unconsciously done. Such things mark the difference between a good player and a poor one.

Answers to Ask Another

1. The French horn is a brass wind instrument.
2. Debussy died in 1918.
3. He was French.
4. The whole-tone scale is a scale which ascends or descends entirely by whole-steps.
5. Schubert was born in 1797 and died in 1828.

6. Bach wrote the *Air on the G string*.
7. The folk-song, *Annie Laurie*, comes from Scotland.
- 8.—
9. Six sharps, the scale being F-sharp.
10. Five flats, the scale being B-flat minor, which uses the signature of D-flat Major.



DEAR JUNIOR ETUDE:

We are sending you a picture of our music club. We meet once a month and each member takes part in the program. We use the JUNIOR ETUDE, reading the letters and making the puzzles. Each of us keeps a note book, and when we study a composer we paste his picture in our note-book with the program. We serve refreshments at each meeting. We enjoy our club and are interested in the meetings.

From your friend,
MARJORIE BROWN (Age 11), Secretary,
North Carolina.



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One Minute That Made a Million

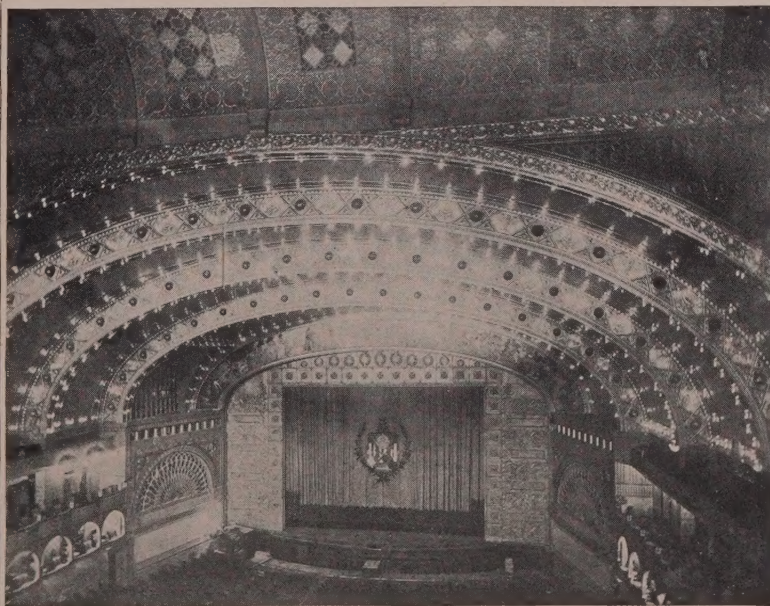
By E. D. Van Schoonhoven

On the Mauretania a group of Metropolitan Opera House singers, returning to Europe some years ago, were discussing "luck" in the career of opera stars.

"Take the case of Mme. ———," said one. "If she had not met Mrs. ———, who backed her with cash until she got started, where would she have been now? It was all accidental, pure luck. She goes to sing at a tea given for a mission and Mrs. ——— hears her, is pleased with her voice, her smiles, her animation; and, Voila!—

out rush the golden tickets to the portals of success. Imagine, one minute worth a million."

"Of course," replied an elderly German conductor, "there is always that kind of luck in the affairs of all men; but I happen to know the story of this lady. She told it to me years ago in Berlin. She was a poor girl and had a terrific struggle to get a start. She did all kinds of menial work in order to get money enough to go to a great city to study. Through it all she kept her smile, her charm and her determination. If she had not had these on the day she sang at that tea, where would she have been? If she had not slaved to prepare herself, would her patron have given her a moment's thought? Talk all you will about luck, unless the seeds of luck fall upon soil prepared by hard work, they soon perish and die. True, our destiny is governed by unseen forces linked with the divine, but somehow it has never ceased favoring those who sacrifice and work in the right direction."



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